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HOUSE AND GARDEN

A monthly magazine devoted to
Architecture, Gardens, Decoration,
Civic and Outdoor Art

EDITED BY

HERBERT C. WISE

VOLUME FOUR

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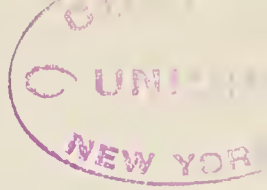
House and Garden

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A CORNER OF THE GARDEN
AT "FAIRACRES"

House & Garden

Vol. IV

JULY, 1903

No. 1

THE GARDEN AT "FAIRACRES"

JENKINTOWN, PENNA.

*Designed by Wilson Eyre**Described by a Camera*

AT one end of the Huntingdon Valley is the borough of Jenkintown, the roofs and spires of which have scarcely disappeared from view as one enters the gateway of "Fairacres." A long house, half ivy-covered, lies broadside to the road, and many little gables break into irregularity the long low roof-line. Vines have now gained upon the second storey, and even to the roof, and have changed the aspect of a building which, twelve or fifteen years ago, was familiar to all who followed the growth of American domestic architecture,—so individual a work was this house and so determinedly had it aroused contemporary designing from the lethargy into which it seemed to be drifting. Since then many more imposing country residences have been reared, to which all eyes are now turned; but "Fairacres" has been quietly taking on that

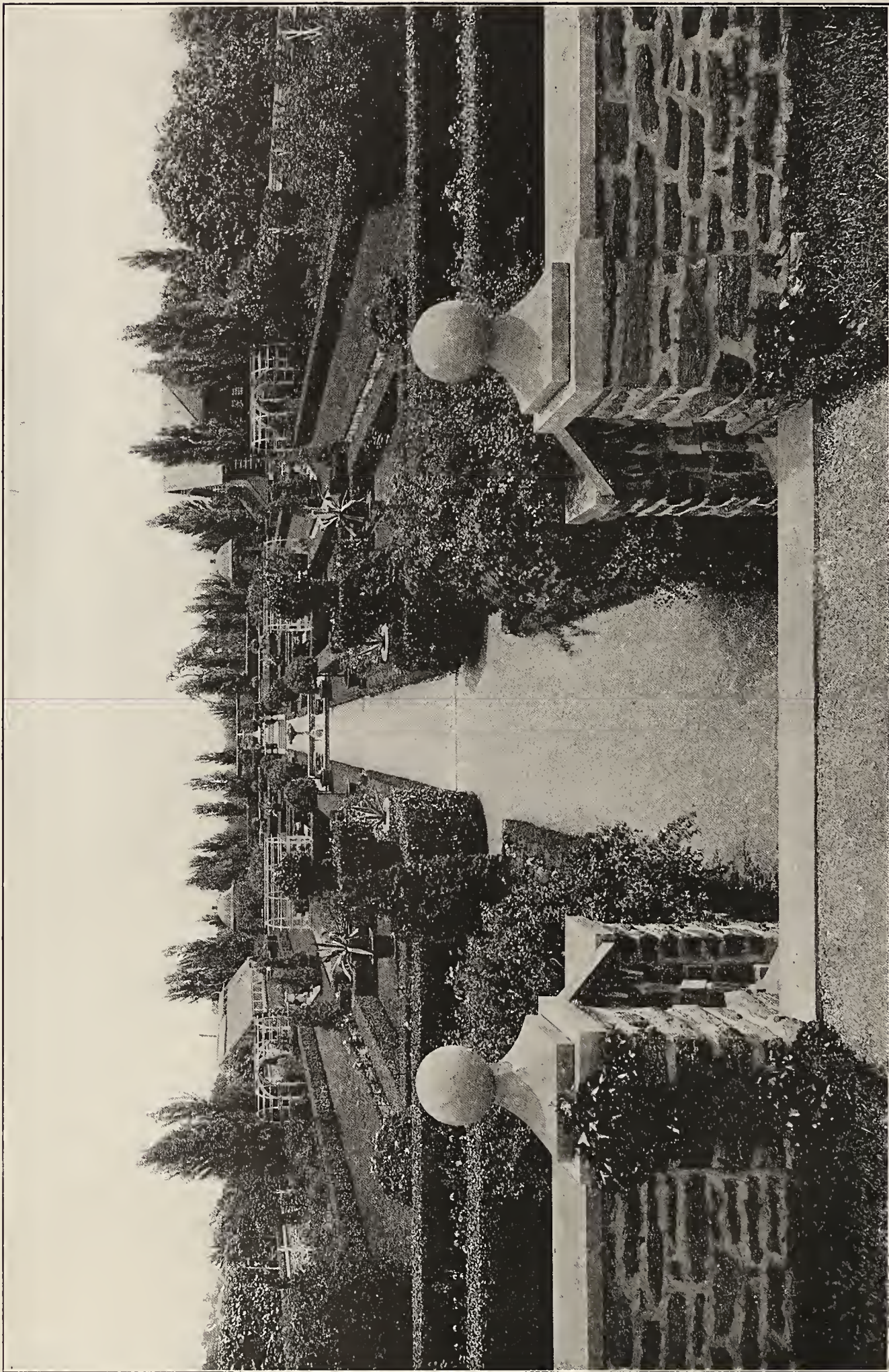
charm, serene and mature, which only time and the deft touch of unhindered nature can accomplish.

Architecture and garden-craft have been wrought here continuously since 1886, when the house was built. Additions have been made to it and still other additions have been planned. In 1895 the barns were erected, or rather, let us say, restored, for the old white-washed barn, as intimate a part of that countryside as its grass and trees, was destroyed by fire, and the new structure was made to reproduce the prototype by an architect to whose keen appreciation of local tradition is due much of his success. All of the work at "Fairacres" has been

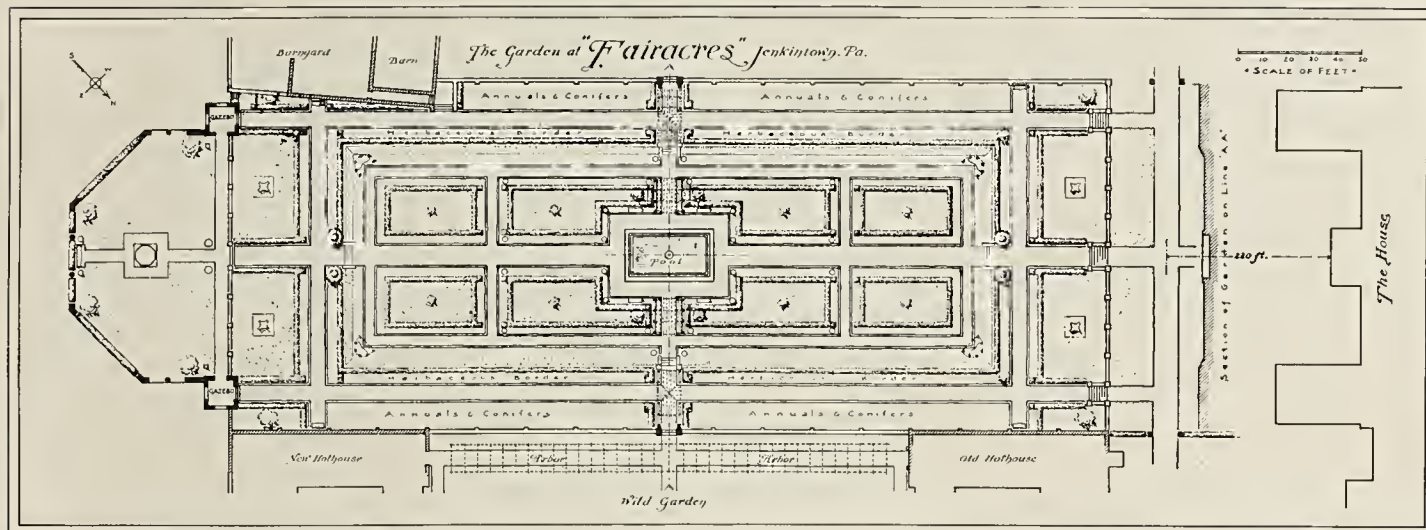
designed and carried out by Mr. Wilson Eyre under the most favorable conditions any architect can have, those of a sympathetic and cooperating client.



THE ROMAN FOUNTAIN



THE GARDEN FROM THE LAWN BEFORE THE HOUSE



PLAN OF THE GARDEN

"FAIRACRES"

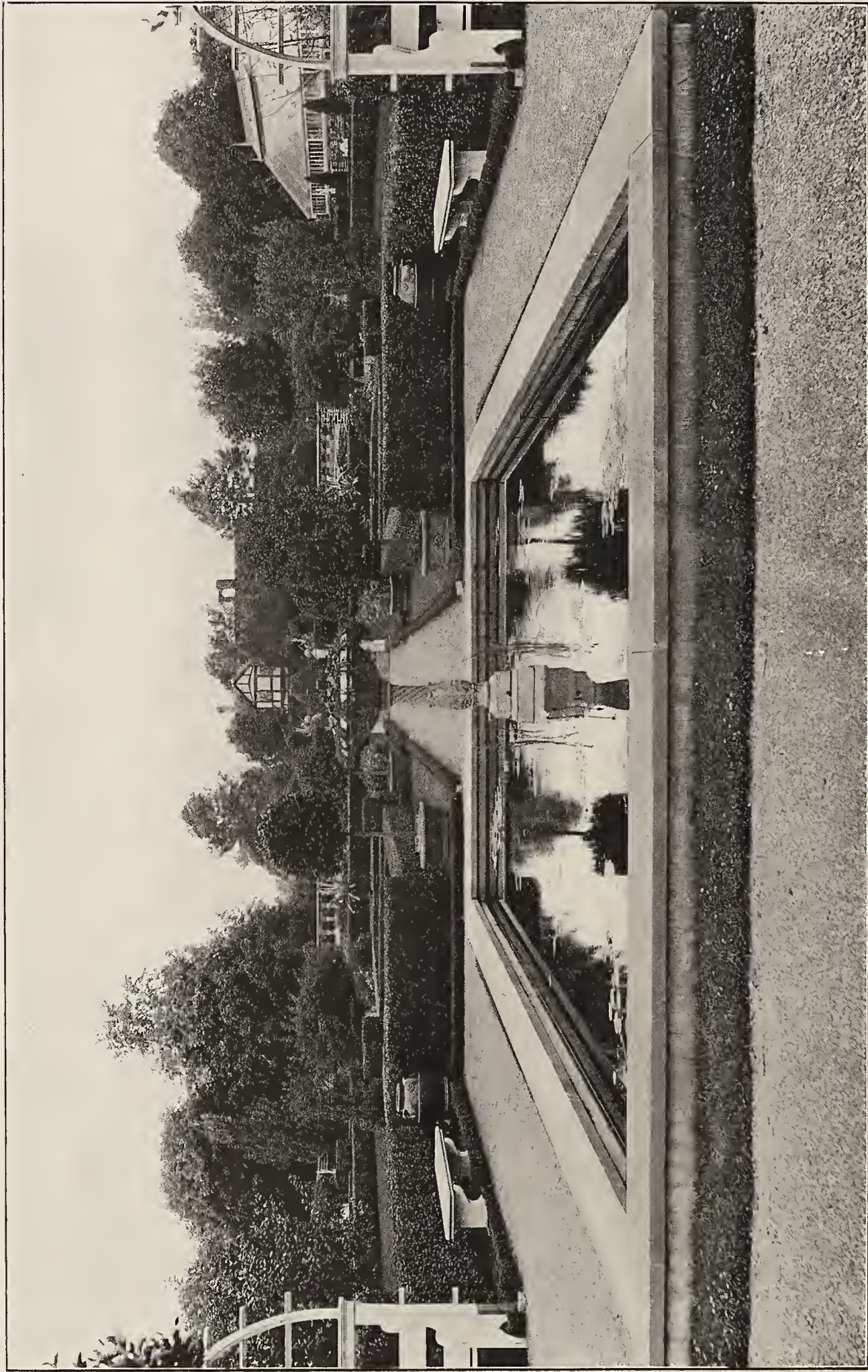
Situated apart from the house, the garden is a work of art whose beauty is entirely its own and not reflected by that of its surroundings nor dependent upon anything outside of its four walls. It was laid out in 1897 and planted immediately afterward. It lies so far above its surroundings that no trees rise above it affording a background; and similarly the plants within the garden have been taught by artifice to rise above

their fellows without to a new level of importance, to assume dignified manners of growth and to put aside the habits of their former wild oblivion. The garden is the crowning ornament to the place and serves also to tie together into one group such minor buildings as the barn and greenhouses. Enclosed only by low stone walls, its splendor is that of an open plateau without an interruption to its unity or any



THE CENTRAL WALK OF THE GARDEN

"FAIRACRES"

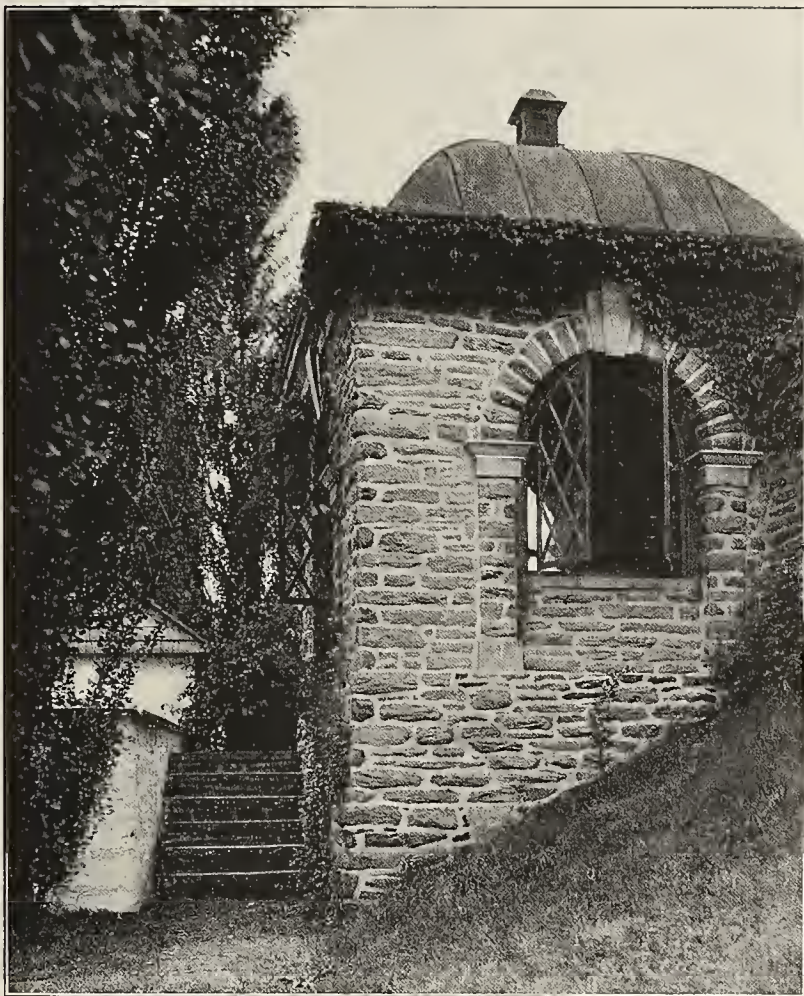


THE POOL IN THE GARDEN AT "FAIRACRES"



THE DESCENT FROM THE LAWN

barrier to a view which may comprehend all at a glance. In this expansiveness lies the appropriateness of the name of "Fair-acres." It is the most formal garden in the vicinity of Philadelphia; and though less monumetal, perhaps, than others in that region and elsewhere, it is equal to any in the richness of its design and the effectiveness of its ornamentation and planting. Indeed this garden might easily rival some of the Old-



A GAZEBO FROM WITHOUT

"FAIRACRES"

World work in years to come, when age shall have given "Fair-acres" less of a handicap in such a comparison.

The space enclosed is a rectangle measuring 140 by 355 feet. This one enters in descending from the lawn before the house by a single flight of steps, reminiscent of those at Haddon Hall. Two levels compose the space. Their proportions can be seen by reference to the plan. At the far end of the rectangle enclos-



A PARTERRE WALLED WITH PRIVET

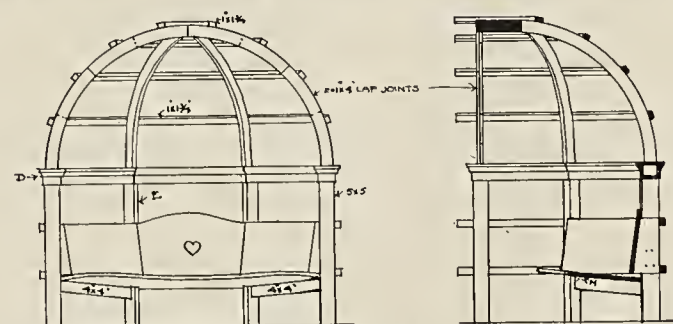
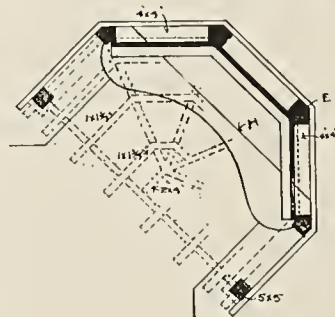
"FAIRACRES"

ing the parterres one may mount to a terrace which forms a terminal feature of the garden and whose shape is that of half an octagon. Though above the parterres, this terrace is slightly below the level of the house lawn, a difference which may have been caused by the expense of grading, for the ground outside of this end of the garden falls rapidly away. A pleasant glimpse of the fields may be had from over the hedges which are here the boundary of the design.

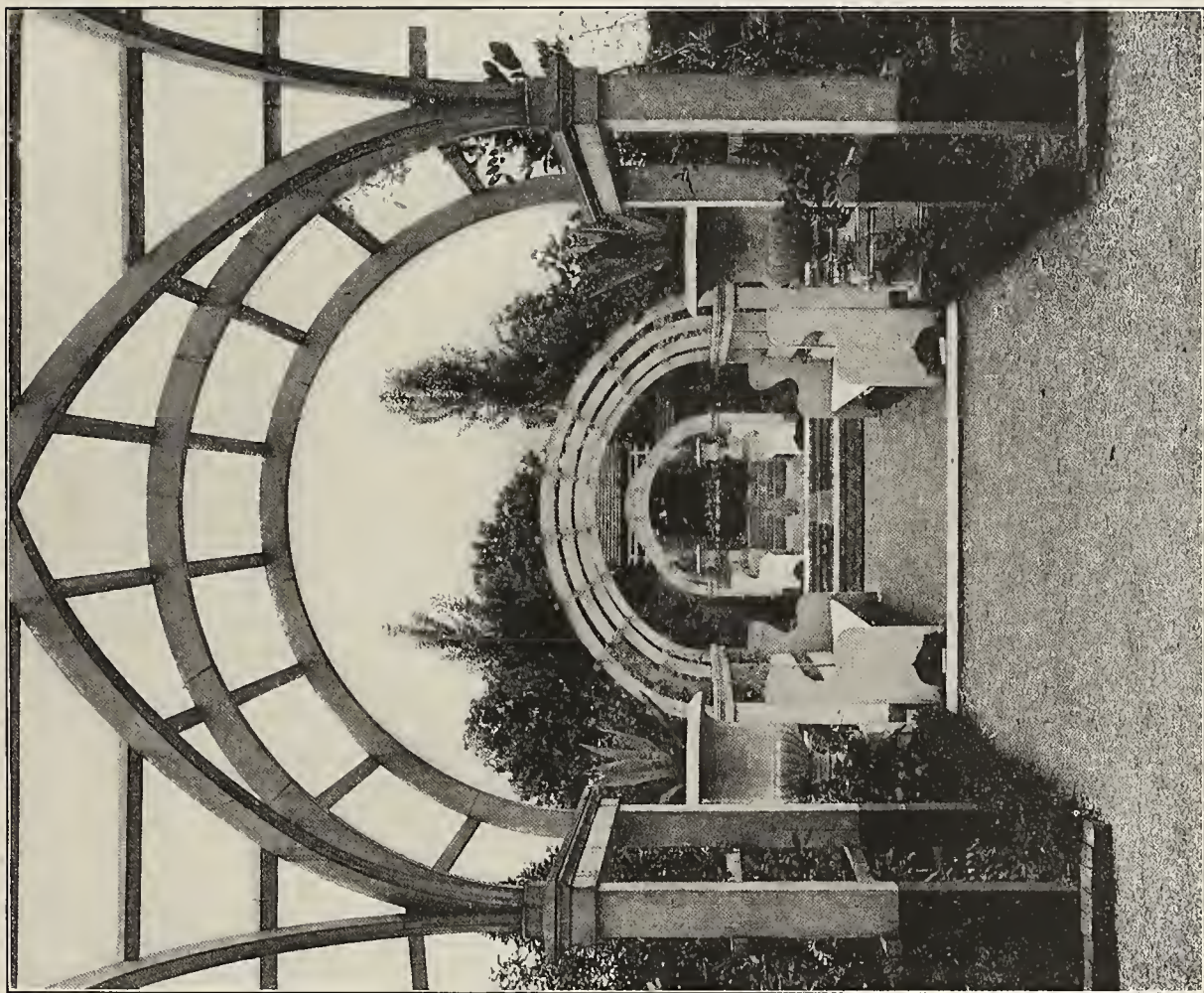
At one side of the formal garden is situated a wild garden, the work and delight of the mistress of "Fairacres." Its gaiety of color shines through the arbor which separates it from the rectilinear space we have been viewing; and stepping now upon turf walks, the visitor is soon lost to sight amid high masses of shrubbery and bloom interspersed

with pear and other fruit trees. Hot-houses flank this wild garden upon two sides. Beyond these there is no architecture to be seen save a fragment of an old column supporting a sun-dial. However beautiful in reality such a garden may be, he who looks for pictures not of a purely horticultural character must ever turn to architectural surroundings to obtain picturesque compositions.

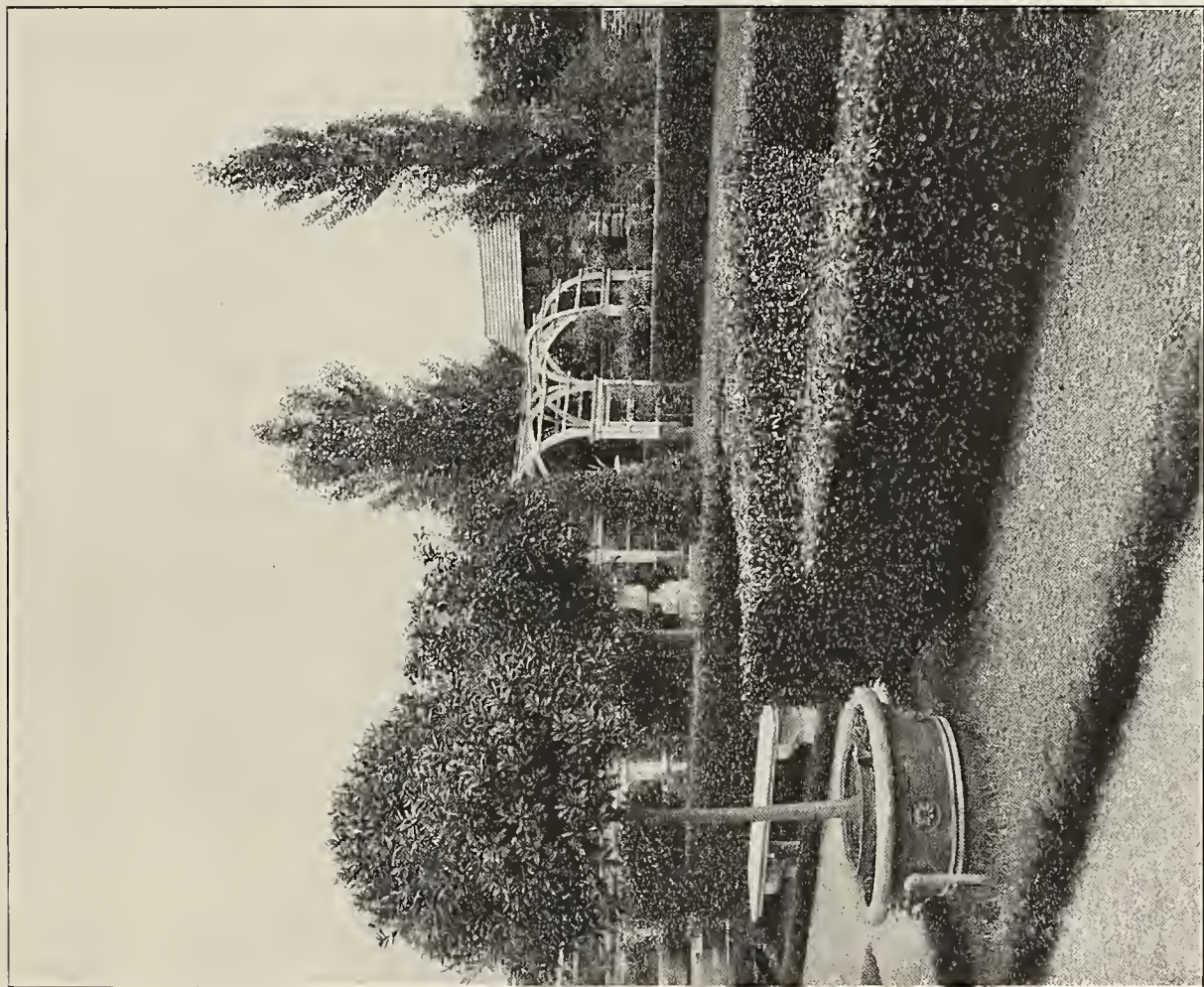
Thus we retrace our steps to the formal garden and find vistas through arbors awaiting us, stone garden houses, such as the old English gardeners termed gazebos or hahas, vine-clad balustrades and, best of all, the pool on whose refreshing surface the light stream



STRUCTURAL DETAILS OF THE ROSE ARBORS



A PICTURESQUE LINE OF ARBORS



THE ENTRANCE TO THE WILD GARDEN

“FAIRACRES”

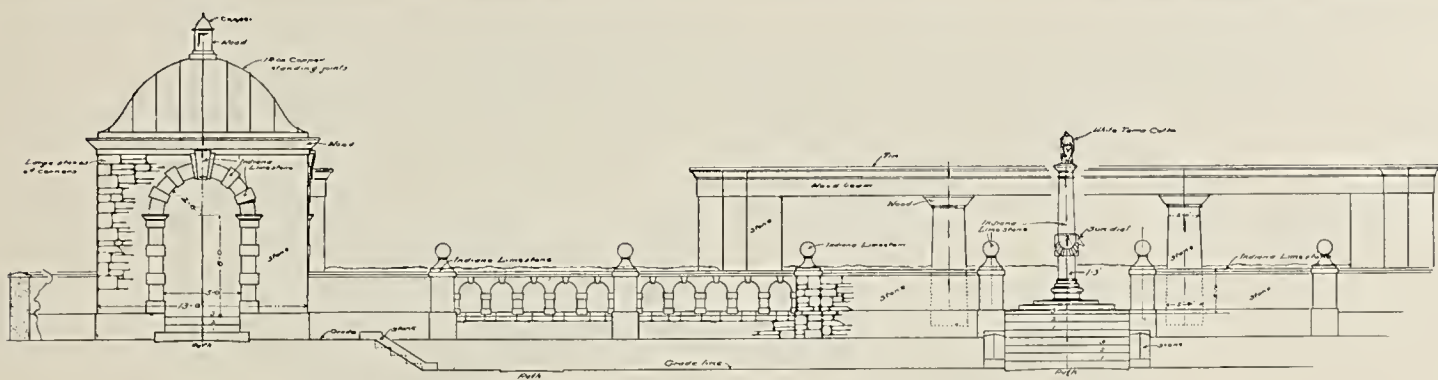


ONE OF THE ROSE ARBORS

"FAIRACRES"

of a fountain is the only disturber of the reposeful scene. At each corner of the sunken garden is a rose arbor, so covered with foliage and bloom that a means of support is only discovered by peering beneath its

shade. Crimson ramblers were at their height of bloom here, as well as on the gazebos, when the pictures were taken. It was a sight that would make one wish for the trick that might photograph color; but



AN ELEVATION OF THE SOUTHEAST END OF THE GARDEN

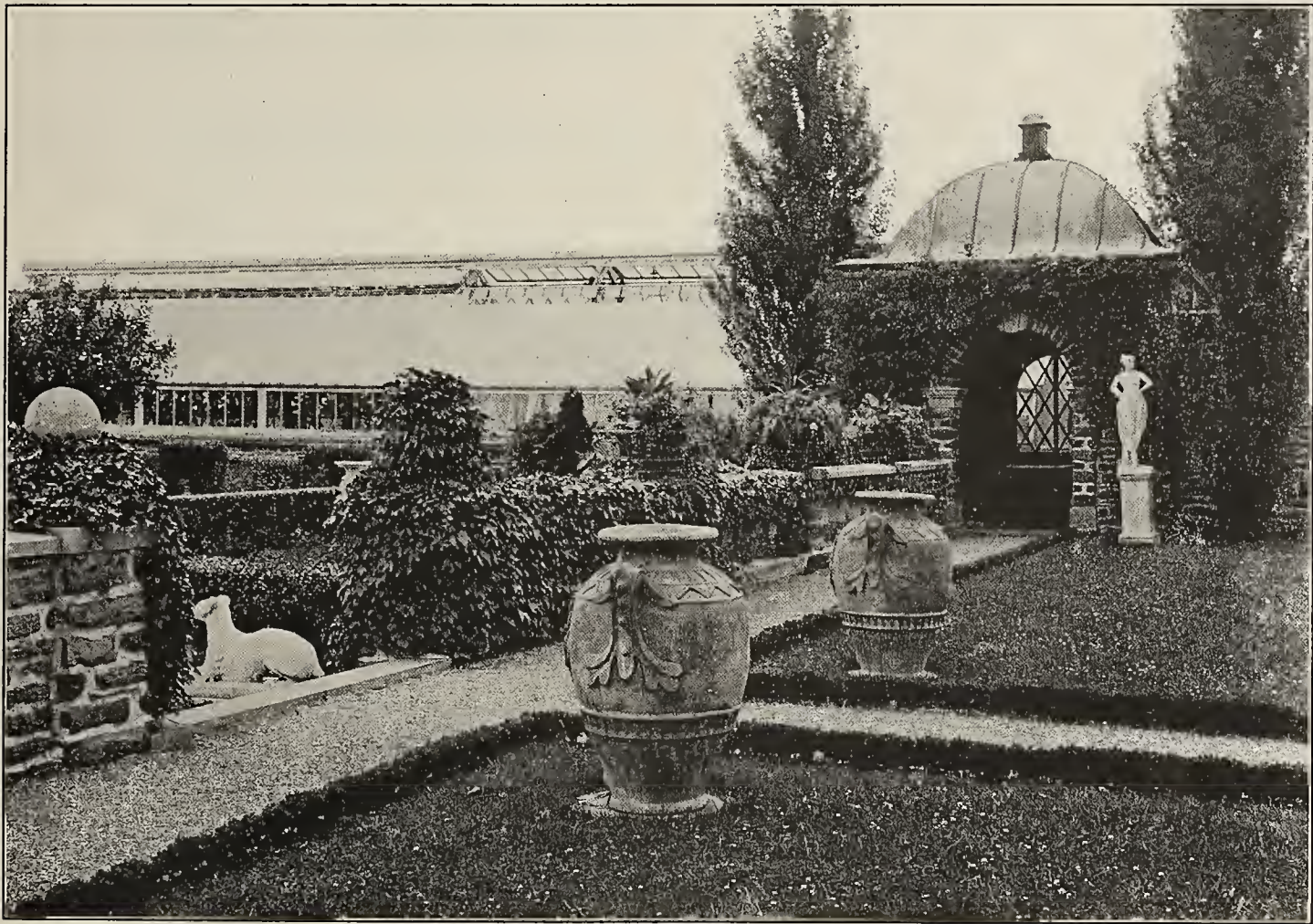
The Roman fountain having been substituted for the axial feature at the right

instead, one must find content in admiration through the ground glass of the camera.

Not only does "Fairacres" owe much of its charm to architecture proper but to its architectural ornament as it is found in old fragments and in decorative jars old and new. If there is such a thing as a stage whisper, there is a garden whisper also; and it is this that an owner's voice becomes when he relates to you in the last reaches of confidence how yonder beautiful composite capitals were saved from the wreck of a famous city land-

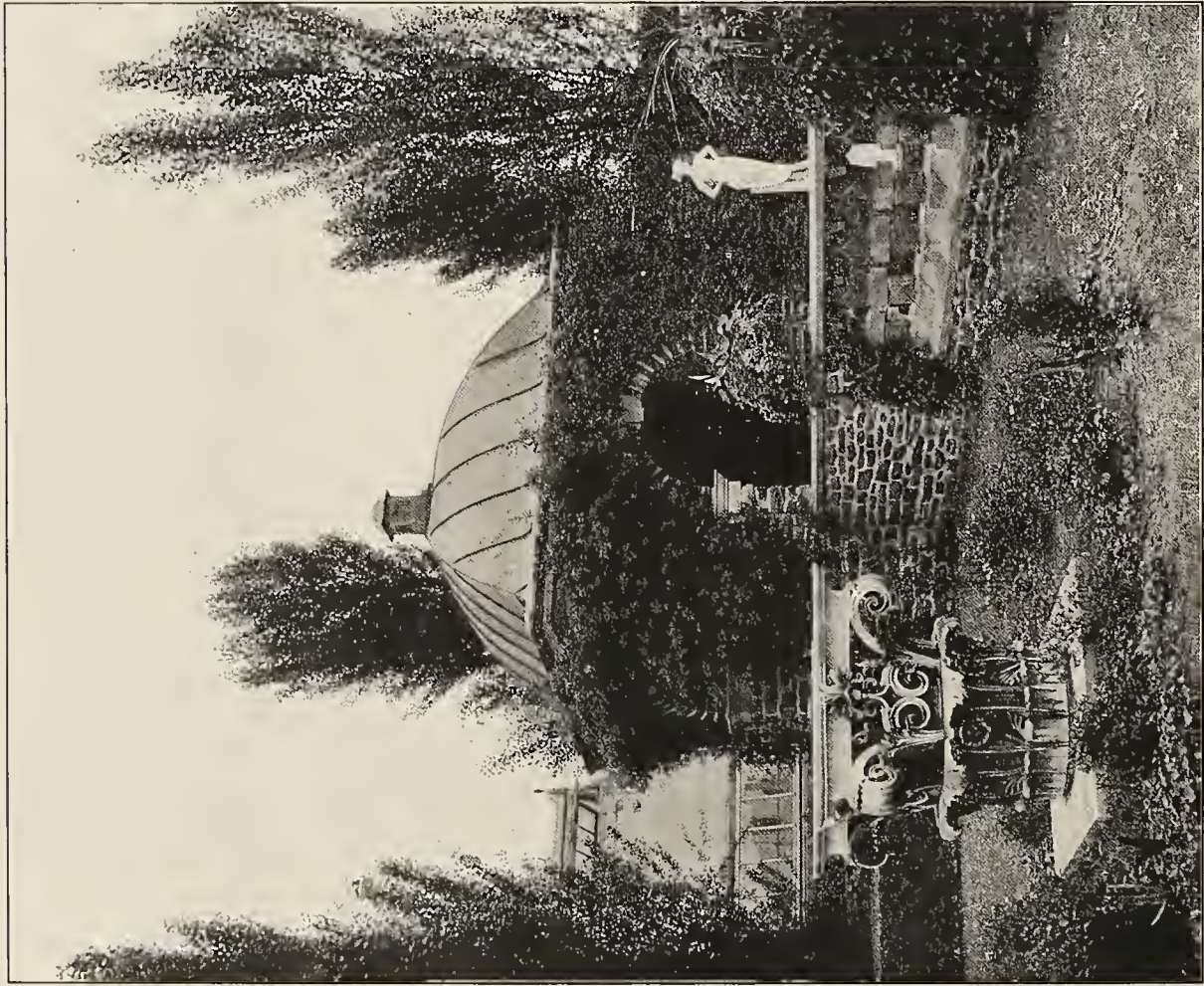
mark razed in the path of improvements, bought for a song, but transported for several songs. The four capitals in the parterres at "Fairacres" were saved from the beautiful portico of a well-known Philadelphia bank recently torn down. How suitable a fate for our own native work, which if not thus saved is doomed to damage or destruction in a stoneyard!

Large flower pots, especially designed for "Fairacres" by the architect, support bay trees in important positions. Vases of rich



THE WALK CONNECTING THE GAZEBOS

"FAIRACRES"



AN OLD CAPITAL IN A NEW RÔLE



A GAZEBO FROM THE GARDEN

“FAIRACRES”

green glazes in the shape of Italian wine jars give color and dignity to the enclosure of the pool. Huge jars by Ricchetti of Pruneta mark the walk upon the raised terrace at the end of the garden; but these and the two white marble statues of female figures there are so placed that they shall not rob a beautiful Roman fountain of its effect as a final point of richness and dignity in the view across the garden.

The planting of so architectural a garden as this must be restrained in order to play a secondary rôle; but it is none the less a subject of the greatest care and study. The planting of the long borders is indicated upon the plan shown here, while those at each end contain roses and geraniums. The large hedges are of California privet; the small ones of dwarf box; the walls are covered with wistaria, Virginia creeper, rambler roses, trumpet vine, clematis and English ivy. Against the low wall of the garden retaining the house lawn are espaliered French peach trees.

The barn has been developed in the way pointed by the farm architecture of the eastern Pennsylvania



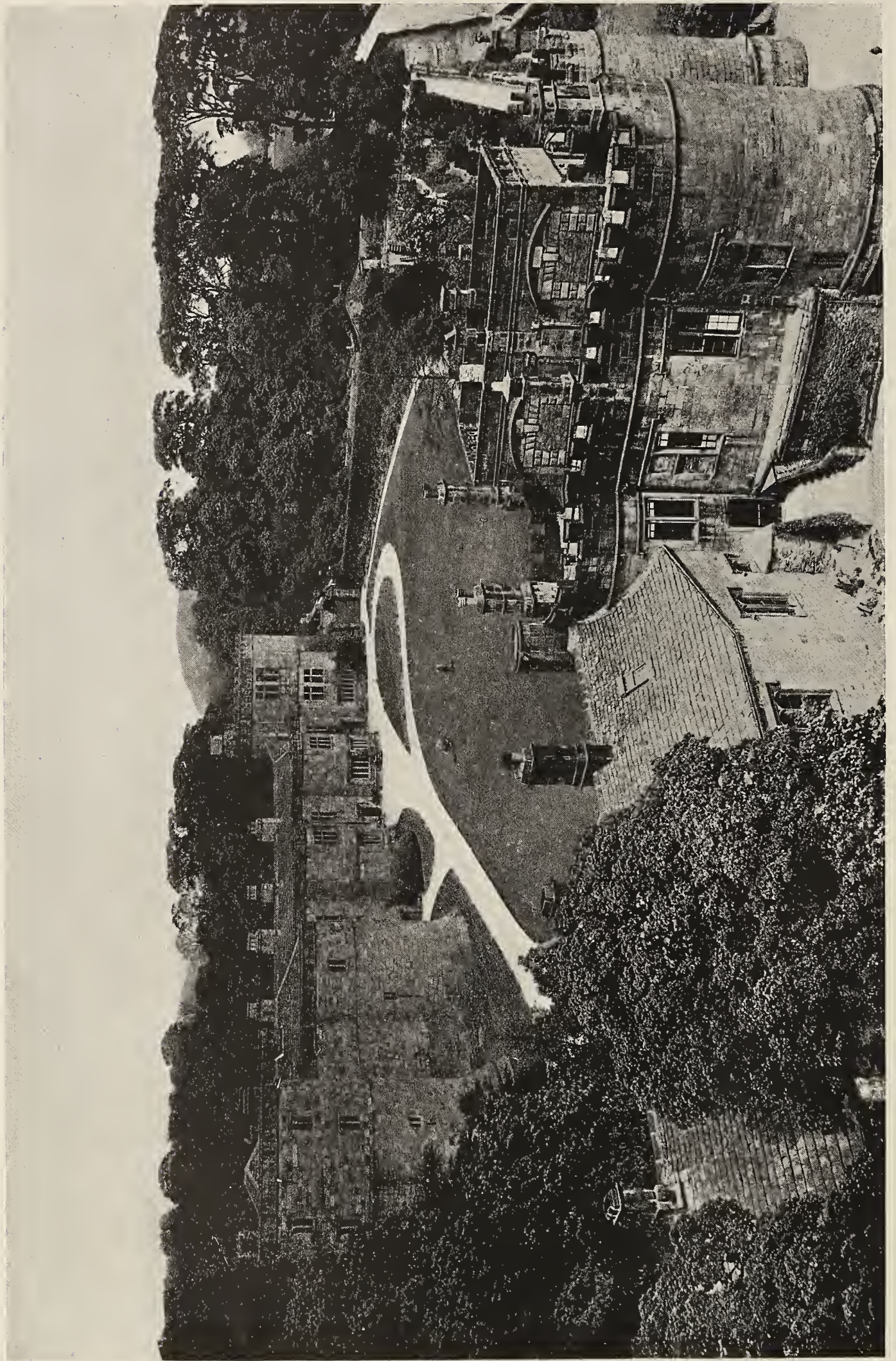
A GABLE OF THE BARN

counties, the rude structural elements having been retained. These are naturally found at best in the substructure, where the picturesqueness of white-washed stonework has been demonstrated. But it is the superstructures of barns that offer rare opportunities to architects who are appreciative of their material and, being so, are temperate of its treatment. Though our photographs do not show that portion of the barn at "Fairacres" where the architect has spent a restrained fancy upon pigeon lofts, outside stairways and the placing of windows, they do show what can be done to make a barn gable a thing of beauty. Upon starting to build the garden few would have supposed that an end of a barn, obtruding above a level that did not belong to it, could have grown into one of the most charming features of the finished garden; but the doubt is now answered by the effect of the trellises supporting, upon a shingled wall, wistaria and clematis, amid which a trumpet vine clings to whatever it can reach by its determined feet.



Face of the Sun-dial at "Fairacres"

NION
W YORK.



SKIPTON CASTLE



THE SMITHY AT ALDERLEY

THE CHARM OF THE ENGLISH COUNTRY

By CLIFTON JOHNSON

TO one who has known only America the first acquaintance with England is a revelation for which the pictures one may have seen and one's reading have given no adequate preparation. Even in the towns, there is a very definite change from what we are accustomed to on this side of the Atlantic; and the country is suggestive of fairyland. You recognize a region you have hitherto viewed only in dreams. Its scenes had been vaguely absorbed from literature and art, and you had its main characteristics imprinted in the recesses of your imagination. Yet the reality more than fills the fondest expectations.

The ideal time for a visit is between the first of April and midsummer. Earlier than April you get the chill discomfort and comparative barrenness of the winter. Later than July the fields are shorn, and the vernal tide of blossoms which, until then, had been on the rise, begins to recede and leave behind a touch of somberness. The limits I have mentioned are for the consideration of those who can only see England for a few weeks. Any person with more leisure, and to whom tranquillity is happiness, could not

do better than find some rustic English Eden and hire a house for a year. Life and nature both seem gentler there than with us. There is greater ease and less of strenuousness—less of nervous haste. Conditions on our continent have not yet lost their newness and rawness; we are still in a state of transition. But in England the channels of human activity are deep-worn and the currents flow smoothly without turmoil.

One's first interest is naturally in the habits and homes of the people, and these can nowhere be observed to better advantage than in the little country places with their thronging, rosy-cheeked children. It is noticeable that the habitations gather in much snugger groups than they do in America, and that outside of the villages the broad farmlands are almost uninterrupted. The village concentration is no doubt an heirloom of the feudal days when proximity for mutual defense was a necessity; but it is also desirable from the landlord's point of view, for the tenantry can be more easily managed in closely built hamlets than if they were scattered.

Every village has its church, even though



AN ENGLISH VILLAGE



A VILLAGE ROAD

House and Garden

the worshipers who gather are the merest handful. The building is usually of stone, and is beautiful in its thick-walled massiveness, its age, and its simple, dignified architecture—beautiful likewise in the sentiment imparted by the churchyard where sleep the unnumbered generations of the past. The churchyard is sure to have excellent care, and weeds and wild bushes get no foothold. Grass and flowers are encouraged to do their best, the paths are kept neat and trim, and the spot is a pleasant place of resort. Near by is the village green, which is, however, less green than the churchyard. On it the children play and the turf does not flourish beneath their hobnailed shoes. In some communities the green is a haunt of the geese and ducks and other fowls, and may serve on occasion as the camping ground of a caravan of gypsies.

Now and then you happen on a village that once was a market-town, but has been



A ROW OF COTTAGES

superseded by a rival place of more favored situation and more vigorous growth. The hamlet which has dropped out in the race still retains the open square that was the market-place, and perhaps has the old market cross standing prominent on the square, a silent reminder of the noisy scenes of traffic that once enlivened the vicinity.



AN OLD MILL

ALDERLEY



A VILLAGE GREEN AND COTTAGES

EVENLEY



A PATH IN A GENTLEMAN'S PARK

The village roadways are narrow and the houses crowd along on either side, some of them close to the sidewalks, others far enough back to allow for a little strip of lawn or garden. Few save the gentry aspire to have the lawn. Ordinary folk dig up the earth between the street and their houses and grow cabbages, turnips and similar vegetables; yet they are not so utilitarian but that they reserve strips along the walks for flowers. The main garden is behind the house, and on its borders you will be likely to find a diminutive pig-pen, a rabbit hutch and a row of beehives. Everything is snug and domestic and very little space is wasted.

The gentry arrange their premises on a different plan from their plebeian neighbors. Their houses, as seen from the street, are prosaic and non-committal, for they turn their backs on the public way and front in the other direction. Pass through to the rear of the dwelling and you discover a generous lawn, a decorative garden, hothouses and a wealth of trees and vines.

It is a familiar saying that "An Englishman's home is his castle." He zealously guards the rights and perquisites of his abode

and is seclusive in it to a degree almost mediaeval. Something of the castle sentiment is apparent even in the outward aspect of the home ; for not only is the building itself invariably of either brick or stone, but the entire grounds are shut in by stout walls. Often the street walls of a gentleman's place are from eight to twelve feet high, so that both access and view are pretty effectively curtailed.

An interesting feature of the village is its inns. The hamlet must be very small not to have more than one. Ordinarily they are merely loafing and drinking resorts and not very savory ; but we have read so much about them that they possess a peculiar attraction. The inn signs swing from the buildings or are erected on poles ; and the names are often very quaint, and suggestive of the rude illiterate days of centuries ago, when so few could read that it was essential

every place of business should have a sign picturing some object which all could recognize and remember. In this and many other respects glimpses of the old, or what is reminiscent of the old, meet one constantly. Houses two or three hundred years of age are to be seen in every hamlet. Their roofs are usually of mossy tiles, though some of the cottages have still more beautiful roofs of thatch ; and they have windows with tiny leaded panes and chimneys capped with chimney-pots.

Best of all in the English country is the ease with which you get into close companionship with nature. The village trees and shrubbery are alive with birds ; the sparrows build in the crevices of the roofs and in other nooks and crannies about the buildings ; the swallows dwell in the chimneys and beneath the eaves ; the starlings find homes in the church tower ; and the rooks have noisy col-



THATCHED COTTAGES AT BALDON

UNION
NEW YORK



TITHE BARN

FONTHILL



AN ENGLISH LANE

LANDBERRY, NEAR MAIDSTONE, KENT

onies in the treetops on the estates of the gentry. The feathered citizens of the air are in continual evidence to the sight, and their songs gladden the ear through all the hours of daylight. Then, in the evening, if you will seek out some favored spot, you may hear the nightingale making vocal the darkness.

Outside the villages every roadway is vernal. The hedgerows creep along on either side, trees are frequent, and here and there are patches of woodland. Secluded nesting-places and retreats for the rabbits and others of the lesser wild creatures abound. Nature's little protégés thrive and multiply in spite of either the guns of the gentry in the shooting season, or the wiles of the poachers. The hawthorn hedgerows are wellnigh impassable and prevent one's crossing the fields at will, yet the whole country is networked with paths that enter and leave the fields with convenient stiles. These paths furnish the most delightful walks in the world. They are short cuts between villages and farm-houses, and they give access to every hill and hollow that pos-



A VIEW AT BRENCHLEY CHURCH

furze and broom and holly. The landscape itself, wherever seen, is undulating in its lines and there is no raggedness or angularity. The hills are rounded and the velvety turf overlies all in graceful contour.

If you would have historic attraction, you never have far to go to encounter castle or manor house, a battlefield, or something else that has close connection with the storied past. The history has more than casual interest; for England is our mother country, and at a not very remote period her past is

blended with our own. It takes but a short acquaintance with the country and its people to cultivate a feeling of close kinship, and to rouse a genuine respect for much in English character and institutions. As for nature and the homes in the rural villages, once seen, their charm will dwell in the memory always.



AN ENGLISH FIELD PATH



AN OLD NEW ENGLAND FARMHOUSE



THE RESTORED TERRACE OF THE FARMHOUSE

TWO OLD NEW ENGLAND HOUSES

By R. CLIPSTON STURGIS

ALL along the New England shore are small houses, remnants of the earlier settlements, which buildings, in their quiet charm, and refinement of mass and detail, are a constant reproach to the modern work that represents the desires and tastes of the corresponding class of people. Possibly the New England farmer of to-day is not intellectually the equal of the Colonial settler, who farmed because no large sphere was then open to him; but even among the better educated people of the present day, it is a distinct minority who understand and appreciate the artistic value of restraint, the true meaning of proportion in its broad sense. Such a feeling actuated, perhaps unconsciously, the early builders of

these modest farmhouses. If they built without knowledge, they must have been gifted with happy instinct.

The cottage illustrated here is one of a type very common in the neighborhood of Portsmouth, either on the good farm land back a bit from the water, or on the poorer land reaching down to the many creeks and backwaters which compose the outlets of the Piscataqua. It is a small one-story cottage with an attic. The eaves are so low that one can touch them from the ground, and the lilacs rise nearly to the ridge. Grouped around a great central chimney, which contained three open fire-places and the oven, were kitchen and scullery on the north and the parlor and another small room on the



THE CABBAGE PATCH IN FRONT OF THE FARMHOUSE

south. Upstairs is one good-sized room,—the ceiling furred to an oval shape,—and two smaller rooms over the kitchen. Outside, and, in this case, at a little distance from the house, are the barns, shed and various

farm outbuildings. The place had been neglected for years when we moved in, and but faint evidences remained of the care and thrift of earlier owners. In front, a half fallen wall indicated a terrace on which still stood

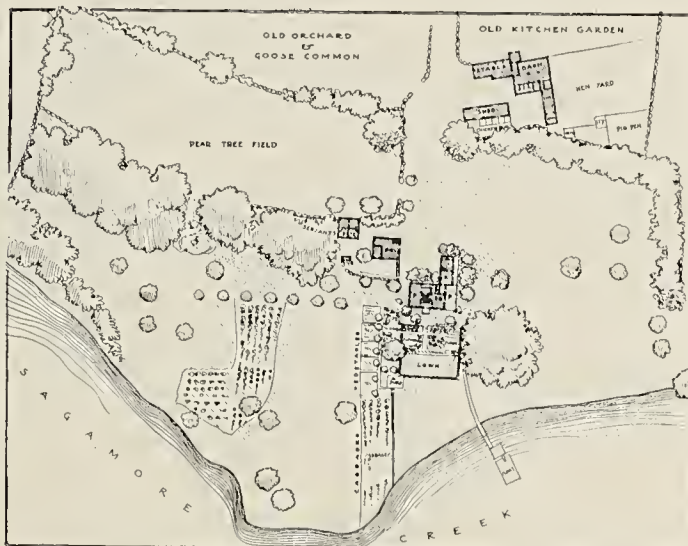


THE FARMHOUSE FROM THE NORTH



A WEATHER-BOARDED GABLE

two old hawthorns, a pink and a white; and below this a rank growth of weeds seemed to indicate that the richer soil of a garden had once been here. No one who has a mere summer home can do more than make a pretense at having a garden and keeping it in proper order; but it is a keen pleasure to work on it, even if it must be left to others, or to itself, for six or seven months. In its present condition it is therefore by no means a model, but is at all events more kempt and cared for than when it was taken in hand. The upper terrace has been regraded and still the pink hawthorn fills the spring air with its rather overpowering odor, but the white one has been choked by a raised grade. The second terrace is once more a garden—the rank weeds still grow there—but there are flowers too. In August the roses are few but the phlox is magnificent. Still another terrace has been made below this, and it has been suggested to have bowls here. I have no good garden roller, and the madame says



THE INFORMAL PLAN

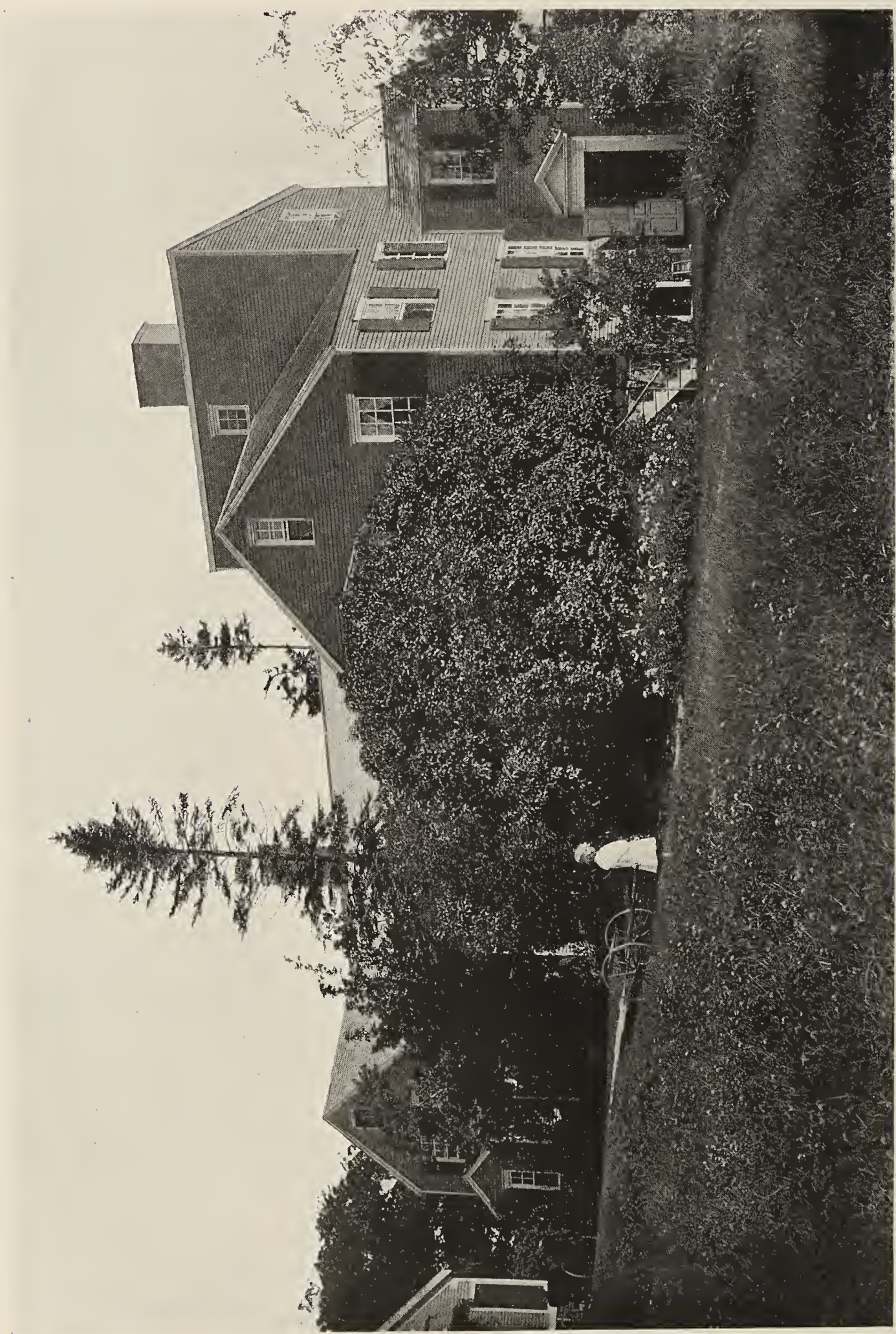
the balls would imagine they were running hurdle races rather than rolling on a bowling green: all the more skill then to make them land near the jack. The first few years I tried a kitchen-garden near the barn, on nearly an acre of ground. Two men could never keep it in order. Sometimes we had peas and beans by the bushel which no one wanted to buy, and at other times we had nothing. Cauliflowers seemed to have forgotten their business and would insist on producing leaves, and brussel sprouts wouldn't make nice little buttons, but produced young cabbages instead.

So the kitchen-garden was reduced in size and moved down near the house, where it is at all events more tidy and more handy, even



THE BARN OF THE FARMHOUSE

UNION
NEW YORK.



THE WENTWORTH HOUSE



A SHELTERED DOORWAY OF THE WENTWORTH HOUSE

if not more productive. As a matter of fact a well kept kitchen-garden properly laid out is just about as interesting as a flower garden, and there is no reason why one shouldn't have flowers in the kitchen-garden too. If you have the dwarf fruits, you have a garden which can hold its own well with the flower garden and is a most fit and proper adjunct to a house which is really nothing but a little farmhouse.

In simplicity of sentiment the old Wentworth house stands in closer relation to the farmhouse than it does to the finer houses of the town, which were its contemporaries. It is true it has a fine room, the banqueting hall, a parlor, which is on quite a different scale from the farmhouse parlor, yet it is what I may call countrified. It is not fashionably classic in its plan, which is rambling and unbalanced and its detail is simple, almost naive. Like the cottage, the governor's old summer place had passed through a state of decayed gentility, much neglected, dirty and ill-cared for, but yet showing unmistakable marks of

its past, and retaining the chief features of its architecture unchanged, it stood a somewhat sad reminder of former dignity. Fortunately it fell into the hands of one who cared for its past, and for its many homely beauties of the present, and it is now as attractive as in its palmiest days, even though no governor's guard stack arms in the vestibule and no Colonial bloods feast in the banqueting room or play in the card rooms. The house is unlike any other of that period that I know of. It seems to have been built or put together at various times without a trace of the formal arrangement of rooms which was even then an accepted method of planning everywhere in the colonies. I fancy there was never much careful gardening about this old house; it seems to have been more like a country villa for occasional outings than a country home, and the Wentworths had fine gardens at their town house, only two miles off. But the little enclosed spot, where now lilies and roses bloom, might well have been meant originally for a door-yard garden, and the



THE GOOD ARCHITECTURAL DETAIL OF THE EARLY NEW ENGLAND HOUSES

lilacs which protect it from the north and east were not planted yesterday. Below the garden, to the east, is the long rambling shed, for miscellaneous uses in the old days, now a studio, and a boat-house; and beyond this again the pier and floats stretching out to a deep pool which gives room for the boats at the lowest tide. Undoubtedly the old landing was here, probably a timber crib, for some old logs still lie embedded there. The whole shore is full of



A WING OF THE WENTWORTH HOUSE



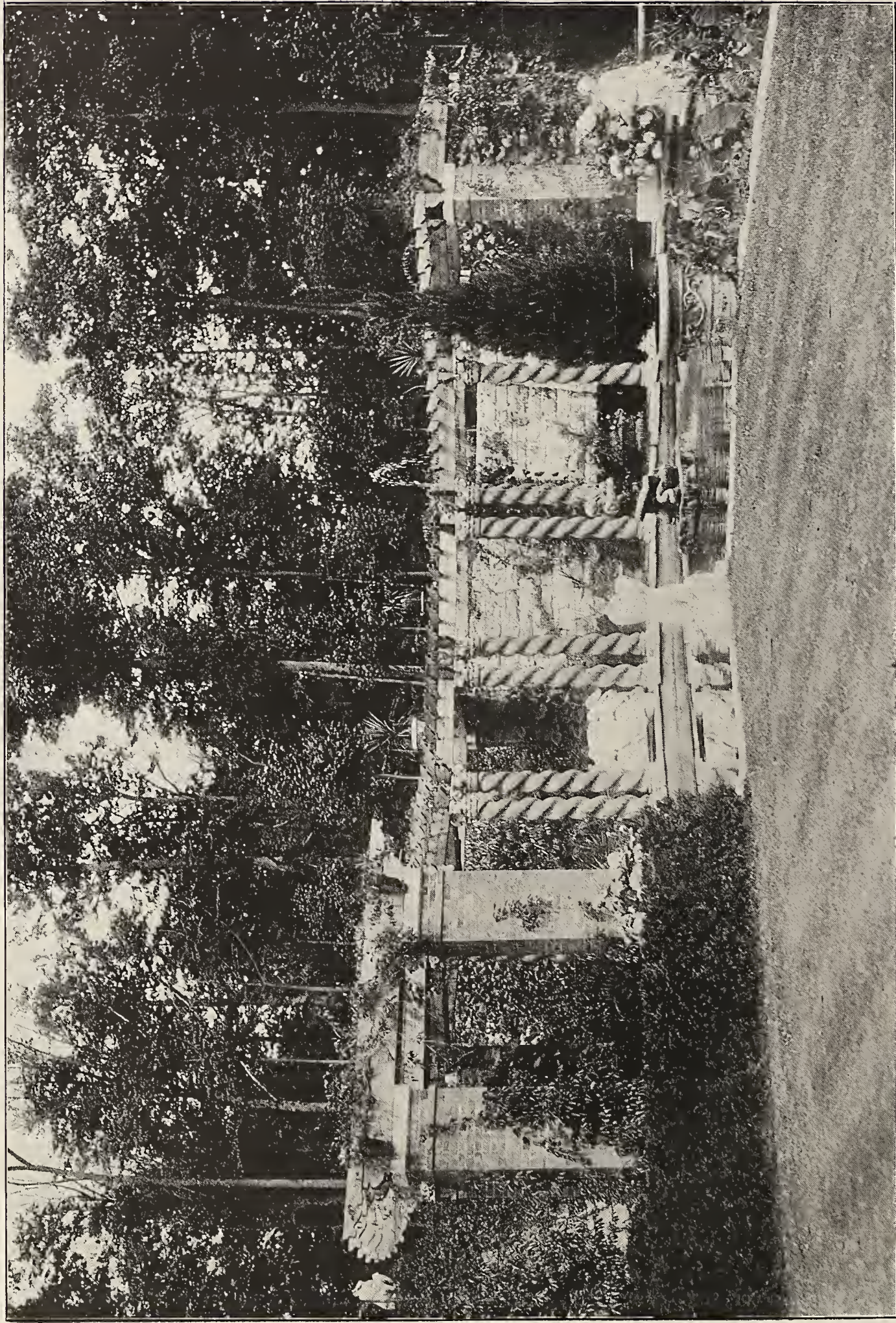
THE BOATHOUSE

memories of these earlier days and one readily imagines the governor with his gay party of friends coming down the river in barges, and enjoying Little Harbor and the open ocean, perhaps venturing out to the shoals and tasting the hospitality of Loughton, who was even then keeping an inn and licensed to sell beer; or visiting the lonely rock

where the tall lighthouse now stands, which a few years later was to be the scene of that grim tragedy—English seamen starving for weeks in bleak December on the barren rock, kept alive eventually by that last resort, and rescued at the end only through the sacrifice of two of their number.

On shore the gay crowd at the governor's house probably recked little of the humble household at the cottage; but in later days the small house had its crumb of history, too, for falling into the hands of some refugees, it sheltered once Louis Philippe during his wanderings in this country.

A collection should be made of drawings and photographs of the small farmhouses which dot our New England coasts. The native owners neither appreciate nor value them; the modern flimsy cottage is in their eyes more to be desired. The summer boarder is looking for bath rooms with hot and cold water, and soon these charming buildings will be but a memory.



THE HEAD OF THE POOL

GARDEN POTTERY IN FORMAL DESIGN

"BELLEFONTAINE" AT LENOX

AMERICAN GARDEN POTTERY

By SAMUEL SWIFT

ALMOST a necessity in the modern country estate, garden pottery is yet so new a factor here that its production is what tariff-framers might accurately describe as an infant industry. Much as we like to forget the Egyptian darkness out of which we have lately emerged, it is fair to assume that the terra-cotta vase or urn or tree tub is the immediate successor (though surely it marks a change of dynasty as well as of ruler) of the cast iron receptacle without which no man's garden was once complete. And these were contemporary with the lurking dogs, the frightened deer and other fauna imperishably preserved in this merciless substance, whose coats were freshened once a year with new paint. Surviv-

ors of this style bear dates shockingly recent, and it is this that one must keep in mind when tempted to grow restive under the present limitations of American garden pottery. After all, public taste has made great strides of late, and it cannot be forced ahead too fast, without danger of diffusing and nullifying its power. Patience must be exercised, for it is upon the public that the raising of this industry into its proper place as one of the minor arts must ultimately depend.

That little short of a miracle has been accomplished, nearly any country place laid out within the past ten years will prove. Urns and tree jars are used with frequency and aptness as accessories in schemes of



GARDEN POTTERY AMID SHRUBBERY



A From Mr. Stanford White's model



B From a model provided by Mr. Charles A. Platt

ITALIAN JARS MADE BY THE PERTH AMBOY TERRA COTTA CO.

architectural or garden design. Placed on boundary walls, gateposts or balustrades, they provide accents and focal points, irrespective of their own possibilities in formal beauty or as color notes, or of their functions as holders of plants or trees. How completely, too, a pair of well chosen pots, guarding a short flight of steps, as on a terrace, supplies a subtly felt architectonic need! They act as portals, they mark a definite beginning of the ascent, they set bounds to it in terms that admit of no uncertainty, yet without a too insistent proclamation. Formal gardens are hardly to be laid out without a half dozen or more specimens of the marble or terra-cotta vase. Along the pavement by

the house itself, and in its very courtyard, these convenient, movable, decorative factors of design are invaluable. And, as seen in the Giraud Foster place at Lenox, the garden jar is equally applicable to wholly informal parts of a design. In short, this particular class of ornament, which reached so high a development in Italian and French villas of the seventeenth and eighteenth centuries, has at last made a place for itself here, and it has come to stay. The demand is growing with the marked turning toward country life. Architects and their clients are using these decorative pots more and more.

What are the American "art" potteries



C From models provided by Mr. Stanford White



D Designed by Messrs. Carrère & Hastings

ITALIAN JARS MADE BY THE PERTH AMBOY TERRA COTTA CO.

doing, in view of these chances? On the whole, in spite of certain fortunate instances, they have not fully realized their duty of fostering this increasing demand and turning it toward the higher forms of garden ornaments. This is the conclusion reached after a somewhat careful investigation. The tendency is too much toward making immediate profits upon cheap products, rather than striving to establish and enlarge the market for the best and most personal designs. Out of the dozen potteries to which one naturally looks for response to this new opportunity (which they had no hand in creating) only half have seriously entered the field. The Rookwood Pottery at Cincinnati, a veteran in the artistic working of clay, has done nothing yet. Neither have the Van Briggles establishment at Colorado Springs nor the Newcomb College at New Orleans, although the Van Briggles firm has begun experimenting along these lines. Charles Volkmar, whose art experience goes back to days at Barbizon when he was a young and not wholly appreciative associate of Jean François Millet and his family, has worked years at his small pottery at Corona, L. I., and more lately at



E



G



H

PRODUCTS OF THE PERTH
AMBOY TERRA COTTA CO.

Metuchen, N. J., without venturing into designs upon an outdoor scale, though he has been successful with mantel tiles and other architectural pieces. Robertson, of Dedham, has sounded the gamut of greens and reds and grays without seeking expression through garden pottery. Nothing has yet come from the Low Tile Works at Chelsea.

Designers and producers of American garden pottery known to the writer are the Merrimac Pottery, at Newburyport, Mass., of which T. S. Nickerson is president; the Perth Amboy Terra Cotta Company; The Grueby Faience Company, of Boston; William Galloway's Walnut Street Potteries, Philadelphia; the Poillon Pottery, of Woodbridge, New Jersey; and last, though not surpassed by any in artistic spirit, one of the Brush Guild workers in New York, Lucie Fairfield Perkins. Besides these, the Moravian Pottery at Doylestown, Pa., by assembling large tiles on a backing of cement, constructs garden vases of square, hexagonal or other shapes.

Let the reader study the illustrations representing these potters, and he will be ready to regret that so few American designers have carried over



A LARGE GARDEN VASE MADE AT THE MERRIMAC POTTERY



TERRA-COTTA FLOWER JARS MADE AT THE MERRIMAC POTTERY

into their work the personal, the human quality. He will wonder why, when museums hold rich stores of Cyprian antique vessels, of old Italian pieces, of Chinese and Japanese wares, and of the ancient pottery of North American Indian races, quite comparable, in its way, with that of Europe—he will wonder why this free heritage has been either wholly neglected or used, in many cases, so unintelligently. On the other hand, the reader will be interested to note certain evidences, not only of the successful reproduction of old designs, but of a true absorption of their spirit, and, in Miss Perkins's case, a power of developing from them along lines wholly justifiable and quite individual.

Garden pottery may well be of various forms, since it is put to all sorts of uses. Tall urns, with narrow mouths, or even with covers, may give a pair of tolerably commonplace gateposts an air of consequence. The other extreme, a shallow, open bowl, is for small plants on a porch or other place easy of access, and not architecturally important. Between these two limits, shapes and sizes may be of almost endless variety, as special conditions demand. Generally, the depth must be con-

siderable, to allow for roots of bay or other trees, and if the plant be a hardy one, the vessel should be sufficiently cone shaped to give the earth in it a chance to rise and expand with frost, without cracking the sides of the jar. The point to be made here is that no matter how one elects to vary the design, he can almost certainly find, among the stores of ancient art and utility happily preserved to the world, some old-time piece that will help

to solve the problem. Indeed, one may thus get hints of the most practical sort, as to form, proportion, the relation of thickness to size and curvature, the capacities and limitations of the material, the use of color and decoration, the effect of glazes and textures.

Such work is a safe model, whether one wishes to reproduce it *verbatim*, so to say, or, better yet, to study its character as one would go over a Haydn sonata, in order to absorb its lessons of structural beauty as a guide to original design, more directly touched by modern conditions. In the case of the old pottery, its excellence is largely due to its



HAND MODELED GARDEN JARS MADE AT THE MERRIMAC POTTERY





having been produced when the style was vitalized by actual demand for utilitarian purposes. The best period of any art or industry is the time when its products are



WORK OF THE MERRIMAC POTTERY

truly functional, when they express their part of the life in which they figure. The old water jars, now much treasured by architects and landscape gardeners, were meant to be handled by ordinary folk, who regarded them not as works of art, but as tools of their daily life. The vessels had to be strong enough to bear the burdens required of them; their shapes were made convenient, and their handles were modeled on the main body with the knowledge that they must stand a heavy strain. Old Spanish oil jars were made of solid material, with substantial bottoms, and with contour curves persuaded rather than forced. And though the surfaces of these vessels were often simple to severity, one always feels the life-giving personal touch, the absence of the machine-made accuracy of to-day.

Antique designs, of course, have not escaped American potters. They have been used in three ways. Direct castings or reproductions, from moulds made from the orig-

inal pieces have been carefully taken, and in many cases are altogether charming. New models, developed with the indirect aid of old pots, along reverent and skillful lines, lay claim to warm appreciation. Imitations of the foreign original, on a different scale, have been, with few exceptions, wantonly bad. In the first place, it is not practicable to enlarge or reduce mathematically a design made for a certain size. Proportions, in other words, hold good only for the particular scale in which the work is conceived. Was it not a French writer who declared that to multiply with rigid accuracy the dimensions of a small sculptured figure would make it no longer human, but a monster?

The potter in America, whatever his nationality or previous experience, takes all too readily to the use of mechanical devices to save hand modeling. The potter's wheel, which has antiquity to recommend it, is rarely found in its old form in this country (Charles



Volkmar still uses it), but there are such equivalents as a wooden slat or board, with zinc edge cut into the desired outline, pivoted on a center and swung around to mark out the damp clay with smooth infallibility. Thus is the life effaced from the copy; thus its surface



MADE BY WM. GALLOWAY

TERRA COTTA URNS

is made uniform with the cold perfection of machinery. The human eye and brain and hand have left scarcely a visible mark upon such a product. It comes into the art-world orphaned, and it is as dull and as impeccable as one of Bouguereau's respectable paintings. At one glance its story is told. The original theme or contour may have con-

tained admirable possibilities for an artist-craftsman, but have they been even suggested here? What can a purely mechanical process, not of true reproduction, but of mere copying by rule and measure, transmit, of the idiom, the enthusiasm, of the creator's hand? Meanwhile, architects that know better go blithely on, either endorsing machine-made pottery or buying it for their clients. So it happens that in spite of a heavy tariff duty, foreign contemporary or antique pieces figure largely among the higher priced and more desirable specimens in the market.

The question of cost involves another interesting point. How far is it justifiable to repeat a successful vase or urn? If an original be not duplicated, the designer cannot afford to sell it for less than, say, fifty dollars. If casts be taken, the price may easily be reduced to ten or even five dollars. In practice, nearly every piece is multiplied as long as the demand holds out, except when the

seems wholly justified, especially as it enables the designer to find a larger public for that which makes for artistic righteousness, and offers him, also, a better reward than the uncertain return from occasionally selling one unduplicated piece.

Before examining in detail the work now being done in American garden pottery, it may be added that not only must the vase

original is furnished by an architect who restricts reproduction to the needs of his own clients. Nearly all potters, however, would regard it as ideal were they able to make each work turned out an original—and this not from business motives, but from artistic conviction. Yet in garden design, it is often advisable to have several vases exactly alike. Since it is possible to preserve in a well made cast both the substance and the accidents of the model, the weight of argument seems to favor a limited number of fac-similes. Make a design too common and it loses its potency; but is Whistler's etched portrait of his early London patron, of which one of the three existing prints was recently sold in New York any more precious as a work of art than one of his equally interesting Thames plates, of which nearly fifty impressions were struck? Economically, the reasonably limited edition, in the case of garden pottery,



S

PRODUCTS OF THE GALLOWAY POTTERY

T



A

TERRA COTTA URNS



P

MADE BY WM. GALLOWAY



II
"THE TRIUMPH OF NEPTUNE"
AN URN MADE BY WM. GALLOWAY

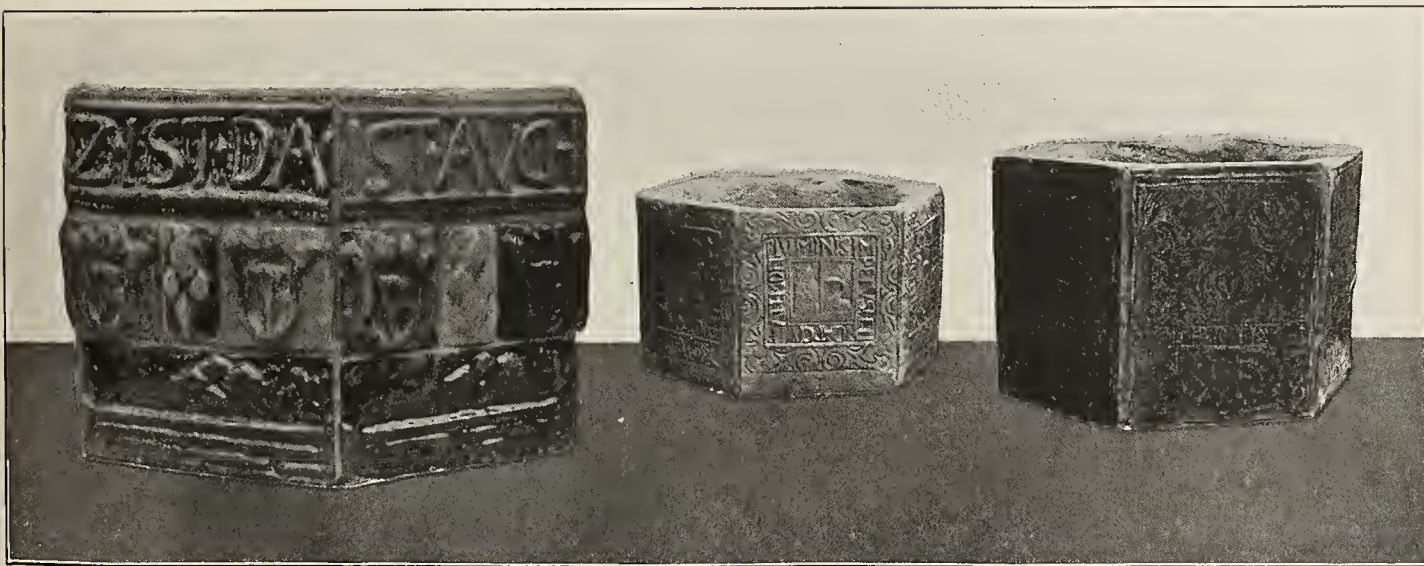
be durable and its surface non-absorbent, but that color should be subordinated to both form and decoration. Permissible colors are virtually limited to the reds and browns of the soil, to the greens of foliage, and to the whites and grays that harmonize with nearly everything. Glazes may be of the highly polished sort or of the less assuming variety known as matte, with its dull, unglossed finish, produced in the kiln or by directing a

sand blast over the surface. Applied or incised decorations afford a touchstone of the designer's skill and taste. Every style has its own character, but moderation is a word fitly spoken in them all. Above all, the decoration should bear some discernible relation to the form of the vessel itself. To key these two factors together is to have won one's spurs as an artist-potter.

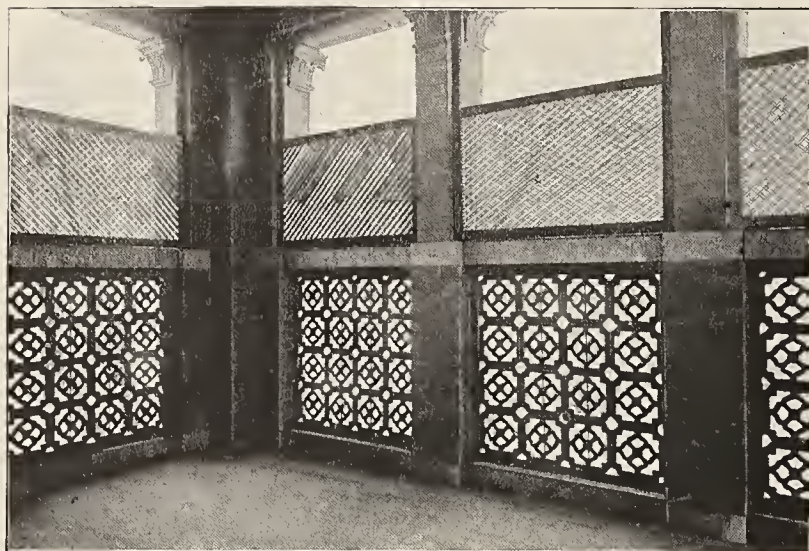
To come down to actual practice, let the reader note the several illustrations of the Perth Amboy Terra Cotta Company's work. For true reproductions of old Italian specimens, we have those marked A, B, C and D. The first piece was sent to the pottery by Mr. Stanford White, and the second by Mr. Charles A. Platt. A, C and D were once oil jars, as their two bung-holes show, while B is as distinctively intended for holding a tree. In all four, the contour pleases the eye and there is purposeful and not too involved decoration. The belts and their connecting diagonals in A have an agreeable freedom, almost a casual quality; you like to think of the original potter pausing to look at his work and surveying it lovingly, near by and at a distance. Surely he might have kept that dominating girdle around its middle more nearly of one size and direction, but for

the good of art and to satisfy his own instinct, he refrained from a too free use of compasses and calipers. For the potter, though he must be an architect in little, should also be a sculptor *in posse* and while his work must not only be strong, but look so, it may well enjoy a little license, else he might better turn his attention to bridge beams and locomotive boilers.

This old terra-cotta tree tub, too, has its whims of curvature and decoration. The architect's order was to carry out a dozen



FLOWER BOXES MADE OF TILES AT THE MORAVIAN POTTERY



A PIAZZA SCREEN OF TILES



AN INSET ORNAMENT

MADE BY THE GRUEBY FAIENCE CO.

or more reproductions in solid green glaze, for the estate of a western client. In firing one lot of these tubs the color ran, leaving them with delightful green and white markings. But as the order had been for plain green the results of this happy accident were not accepted by the garden maker. Incidentally, the pottery firm obtained a suggestion for a new modification of glazes—comparable, in a minor way, to the lucky discovery of rough and “warty” brick several years ago through the firing of a lot that had been rained on when still soft. The green glaze of C and D, with its interesting surface, reflecting unexpected lights and darks, derives part of its beauty from the lively texture of the jar itself. Its coarseness is decidedly a merit.

Now compare with these the much stiffer yet still excellent design E, also furnished by Mr. Stanford White. The difference is at once perceptible. The workmanship of this truncated cone is as geometric as the name of its shape. Save for a few tool marks on either side of the modeled flower form, the tree tub is all but voiceless, so far as individuality goes. No such license was in order here as in the older pieces, but

one cannot avoid the feeling that this was cast from a model turned off with a template made from a mechanical drawing. Its lower half is about as uninspiring as a billiard ball—but for the spacing of the bands and the big rim, the jar would be quite commonplace, in spite of its admirable suitability for the housing of a tree. Similar criticism must apply to F, used by Messrs. Carrère and Hastings for the Hotel Ponce de Leon grounds at St. Augustine. Had its workmanship been less dry and accurate the total effect would have been far happier. Look closely at the suave antique shape marked G and you can see the unemotional horizontal lines produced by sweeping around its body with the tool. Thus has its artistic life blood been drained. The unyielding accuracy of the frieze pattern of H helps to make it commonplace.

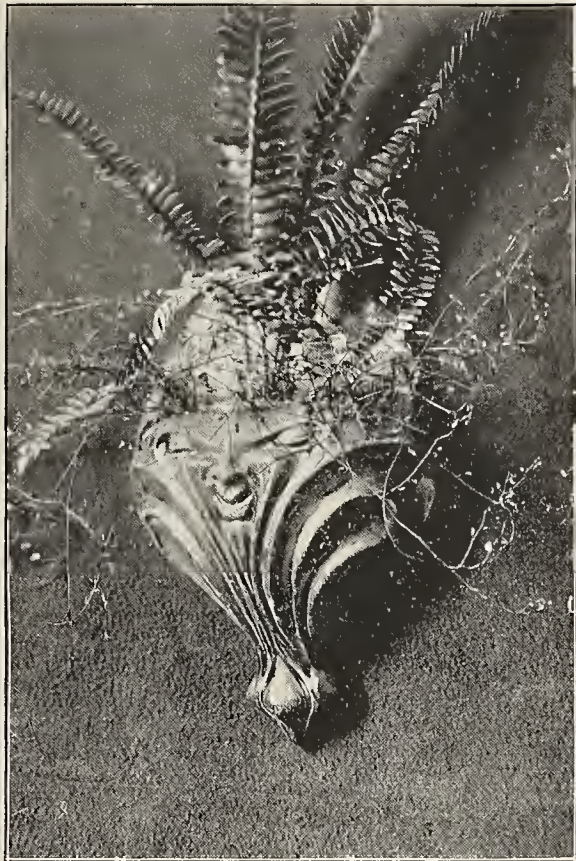
Using a form of the potter's wheel, and announcing that all its garden pieces, except a few specified, are thrown on the wheel by hand, The Merri-mac Pottery has chosen some exceedingly good shapes which lack only the personal quality in their execution to challenge warm admiration. Of these is the large jar marked K.



A FLOWER POT AND BOWL

MADE BY THE GRUEBY FAIENCE CO.

Would that the potter had put a thought more elasticity into the contour lines (which look as though under internal pressure) and had not smoothed out the light and shade of the encircling garland! The distinguished Greek vase L, a half ovoid in shape, is said to have been modeled by hand, but it discloses little enthusiasm. The potter came nearer to expressing himself in the Japanese jar, M, which is symmetrical in the right sense, and is one of the best Merrimac productions. Uncommon in shape, though still too measured in treatment is the tall



A WALL POCKET FOR FLOWERS
Designed by Theodore Hanford Pond

vase marked N, and both archaic and graceful is O. Plainly, if the handicraft here and in the other Merrimac designs were on a par with the selection of patterns, some quite wonderful results might ensue.

Antique shapes and those of the profuse Louis Quatorze period are produced at the old pottery of William Galloway in Philadelphia without appearing to exercise much influence upon the modern designs turned out by the same establishment. The concise and elegant piece marked R (using the latter adjective in its original significance), was



AA



BB

Designed by Theodore Hanford Pond

TERRA COTTA TREE JARS MADE AT THE POILLON POTTERY



CC
A GARDEN BOWL
Designed by T. H. Pond Made at The Poillon Pottery

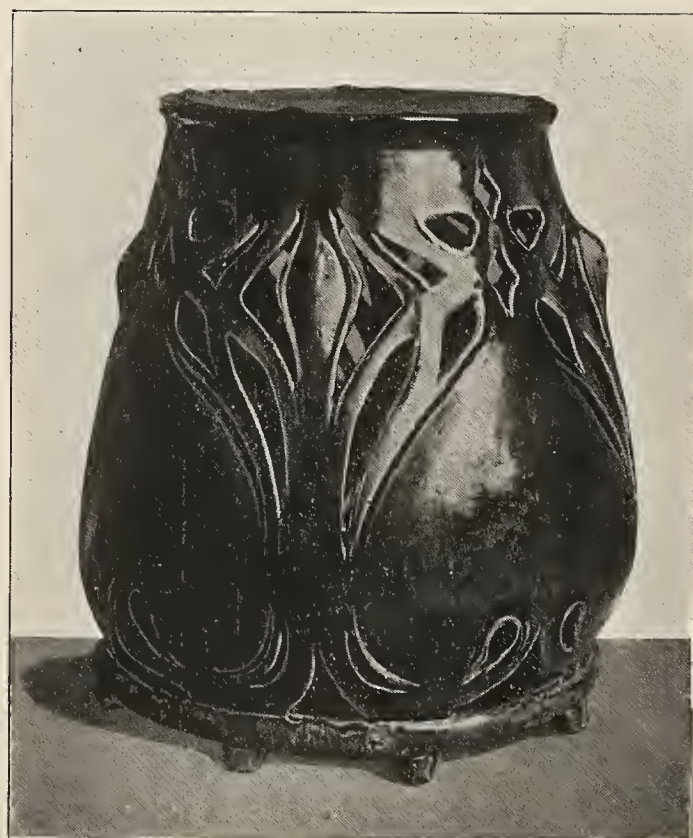
patterned after a vessel found at Pompeii. Nothing else shown in this article matches it in a certain crispness and vigor of style. Has it not a touch of the pagan pride that claimed the place and period for its own? By its side the vase marked S is diffuse, almost garrulous, without saying half so much, while T, another antique shape, is more beautiful without possessing the peculiar incisive tang of its neighbor. All of these were well worth imitating in American pottery, but again this polished perfection of surface is regrettable. Pompous and yet characteristic of its time is a large Louis XIV vase, "The Triumph of Neptune" (W), while in X and Y, baroque superfluity and heaviness have already made their appearance.

The Grueby Faience Company, of Boston, has included in its outdoor pottery decorative bits for fountains and balustrades, insets for garden walls and tiles for piazza screens, as well as the usual jars and vases for plants. No other American pottery excels this one in the cool and agreeable surface of its ware, and none has put forth a more artistic or personal piece of work than the large shallow bowl shown in the illustration. Grueby ware, whose shapes are designed by George P. Kendrick, has a texture softly luminous, without hinting at polish. Its skin is smooth and fine, but not inanimate. In this bowl, for example, it is particularly luscious and desirable. This, in fact, is one of the not too numerous examples of American garden pottery that may properly be the subject of enthusiasm. It is far superior to the taller Grueby pot reproduced here.

From the same establishment came the

lion's head in terra-cotta, for a fountain in the Dublin, N. H., garden of Mr. J. Lawrence Mauran, the St. Louis architect. This was a happy idea, and the surroundings are especially fortunate. It is included here as a hint at the scope of terra-cotta, when properly treated, as a decorative factor in the garden. Quite novel is the piazza railing of perforated tiles, glazed on both sides, for a Cambridge house whose architect was Mr. H. Langford Warren. The danger of breakage may be less than it looks, but terra-cotta, though an inch cube, will resist 6,500 pounds if thoroughly hardened. Probably this was experimental; but it is pleasing enough to suggest a repetition, and, in that case, the design might profitably be varied in adjoining sections of the railing.

Seeking "structural, simple lines," and aiming to adapt his designs to the exact need and peculiarity of each new set of conditions, Theodore Hanford Pond, designer for the Poillon Pottery at Woodbridge has, consciously or not, drifted into the pathway of "*L'Art Nouveau*." He has sought to give his work "absolute suitability to uses and materials, without a blind adherence to classic or stereotyped forms and lines." But has he



DD
A PIERCED JARDINIÈRE
Designed by T. H. Pond Made at The Poillon Pottery



EE

FF

GG

TERRA COTTA JARS BY LUCIE F. PERKINS, OF THE BRUSH GUILD

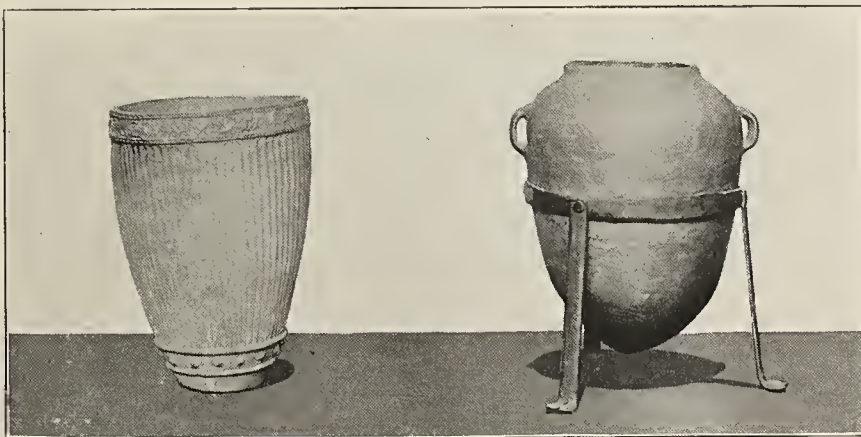
succeeded in gaining simplicity? Could anything be more complex than the surfaces in the Poillon ware tree pot AA? What deducible law does the curve of the underbody follow? Beauty that depends largely upon the lawless and the accidental has not in artificial objects, the elements of stability. The tree tub BB, in white unglazed Parian ware, has more to recommend it, and whatever one's views as to *Art Nouveau*, he must acknowledge the assertiveness of such specimens as these and their handsome qualities of texture. That Mr. Pond is highly ingenious in devising forms and uses for outdoor pottery may be learned from the window ledge boxes he has designed and from his wall pocket, to be hung against a piazza post or in any convenient place. Any one of several colors is used for these pieces, with yellow a favorite, in a dull matte glaze. Here, too, must be mentioned a big garden bowl, CC, and a pierced and modeled jardiniere stand, DD, the latter made after the general plan of Chinese garden seats of long ago.

To declare the garden pottery of Miss Lucie Perkins the most hopeful, in an artistic way, that is now being produced in this country is to say much,

but not too much. For who else has so absorbed the spirit that animated the old Etruscan and Indian potters, those curiously contrasting "seekers for pagan perfection?" Where again, among American potters, shall you find so keen a feeling for absolute beauty of form, for the true function of decoration, for the serene and authoritative in contour? Miss Perkins is a sculptor and she has modeled these jars without the aid of a potter's wheel or other mechanical device. Her work frankly acknowledges a delight in the classics, and a conviction that the ancients are scarcely to be outdone. If she were a composer of music, one would say that she had studied Bach and Palestrina and Mozart, without neglecting the modern Brahms, and with a keen interest, moreover, in the Indian music lore of North America. Like Arthur Farwell, who has been turning to good account these very Indian melodies as a basis for a fresh and inspiring musical expression, Miss Perkins has

profited, following the footsteps of George de Forest Brush, by the noble and dignified achievements of ancient native races.

Miss Perkins has used for her garden pottery red, buff or white terra-



III

WORK OF LUCIE F. PERKINS

JJ

cotta, with matte glaze, reduced by the sand blast to a rich but quiet surface. Though this sculptor-potter never deliberately copies, preferring to weave together her impressions into an individual whole, the Indian character shows in the subtly curved and simply decorated jars marked EE and FF. The tall vase, HH, is an early one, and JJ also belongs to the beginning of Miss Perkins's garden pottery work, three years ago. Italian and Byzantine influences blend in her old well-head patterns, while the skull of a steer in LL (how admirably modeled it is and how decorative) takes one back to the plains of the



KK GARDEN JARS IN WHITE, GREEN OR REDDISH BROWN TERRA COTTA, BY LUCIE F. PERKINS LL

far west. Fitly proportioned is a square vase, made on a great scale, the weight of clay used being fully 1,200 pounds. Here Miss Perkins has proven her wisdom by keeping in mind the form naturally taken by an architectural column capital. Such garden pottery as this should "turn many to righteousness."



MODELLED DESIGN FOR A SUN-DIAL, BY EDITH W. BURROUGHS
Awarded the Avery Prize by the Architectural League of New York

THE PATIO IN MEXICO

By MRS. J. K. HUDSON

WHEN one has lived for a time in a house with a patio, or uncovered central court, he comes to believe that the Moors of Spain had some very sensible and pleasing ideas in architecture. The scheme of building a house around an open space and enclosing it with a wall that is solid and unbroken, except for the wide front entrance, is of course no longer used as a defensive measure, as it was long ago and for many years both in Spain and the Latin-American countries; but what was once a necessity for protection is now a necessity for pleasure and comfort with Mexican people of the better class. A Mexican gentleman's home is his castle in the strictest interpretation of that phrase which means so much. When he has driven through his gate, which is also his front door, and the bar is put up, he is as completely isolated from the streets as if he were miles away. The fountains and the flowers and the birds that surround him there are his own, and his family make a little world of their own. The patio affords fine opportunity for the use of prominent features of Moresque architecture—the arch and the arcade and the pillar—and the display of these beauty-lines is very pleasing and effective. Two or three tiers of corridors, each one differing in some way from every other one,

make a picturesque interior that can be surpassed by no other style. This slight but constant variation of both outline and detail give evidence of the inherent artistic taste and ability of the Mexican artisan. He appreciates that repetition

is the first law of beauty in architecture, as in music, but recognizes that variation is its twin sister.

The first or ground-level storey, in the typical Mexican city home, is devoted to the horses, carriages and servants, so far as the covered portion is concerned. The central area is more or less elaborately ornamented with potted plants, vines and fountains. Wide stairways lead from the patio to the parlors and libraries and chambers of the upper floors, all opening into the corridors that surround the patio on all sides of each storey. In the less pretentious houses, where there are no

coaches and few servants, the windows of the main living-rooms open on the street, but they are always protected by iron gratings that give the exclusive, mysterious appearance that our homes lack. We admire a house that looks inviting, and pride ourselves upon a hospitable entrance; we have eliminated our division fences and thrown open our parks and private grounds until there is no such thing as exclusion left, at least for the eye. There are preserves upon which



CLOISTERS AT XOCHIMILCO

UNION
NEW YORK.



PATIO OF THE FEDERAL PALACE
AT QUERETARO



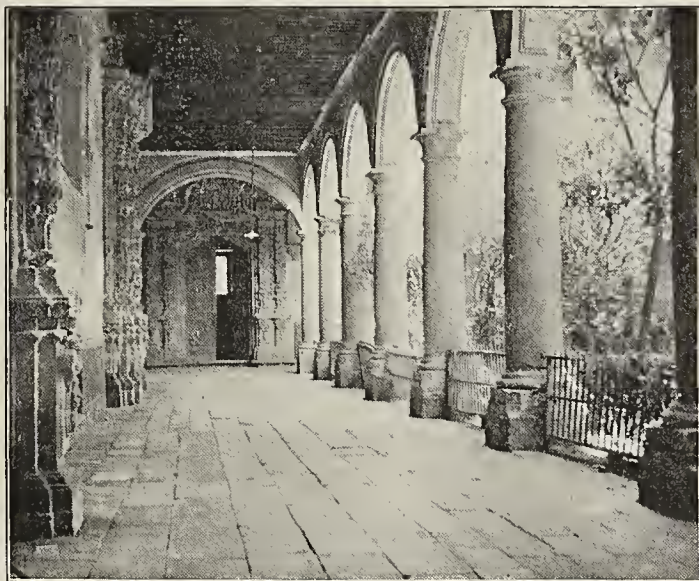
A PATIO IN GUADALAJARA



IN THE ITURBIDE HOTEL, MEXICO CITY

the foot of the passerby may not trespass, plenty of them, but there are few homes in the cities of the United States that possess so much as a nook of outdoors that is not open to the public gaze. The holdings of great landed proprietors are not taken into account in considering the homes of the multitude, they concern so small a number of the people. It is the house of the workman, the business man, the professional man, that marks the status of a people. It was a generous impulse on the part of the Americans that resulted in the throwing together of yards and grounds and parks. It was the general effect that was sought,

and the giving of opportunity to those less favored to at least look upon the well kept lawns of the rich. It was indeed a generous impulse, even where it was mixed with pride, but I shall perhaps never find a better opportunity in which to enter my protest against the destruction of the old fashioned garden, and the yard that is one's very own. There are yet children in the world, even in the city, thank heaven, and outdoors is as essential to-day as it was in the beginning. Nothing assures good neighbors, when there are children, so surely as a good tight fence. But it is not for the children's sake alone that I would preserve the

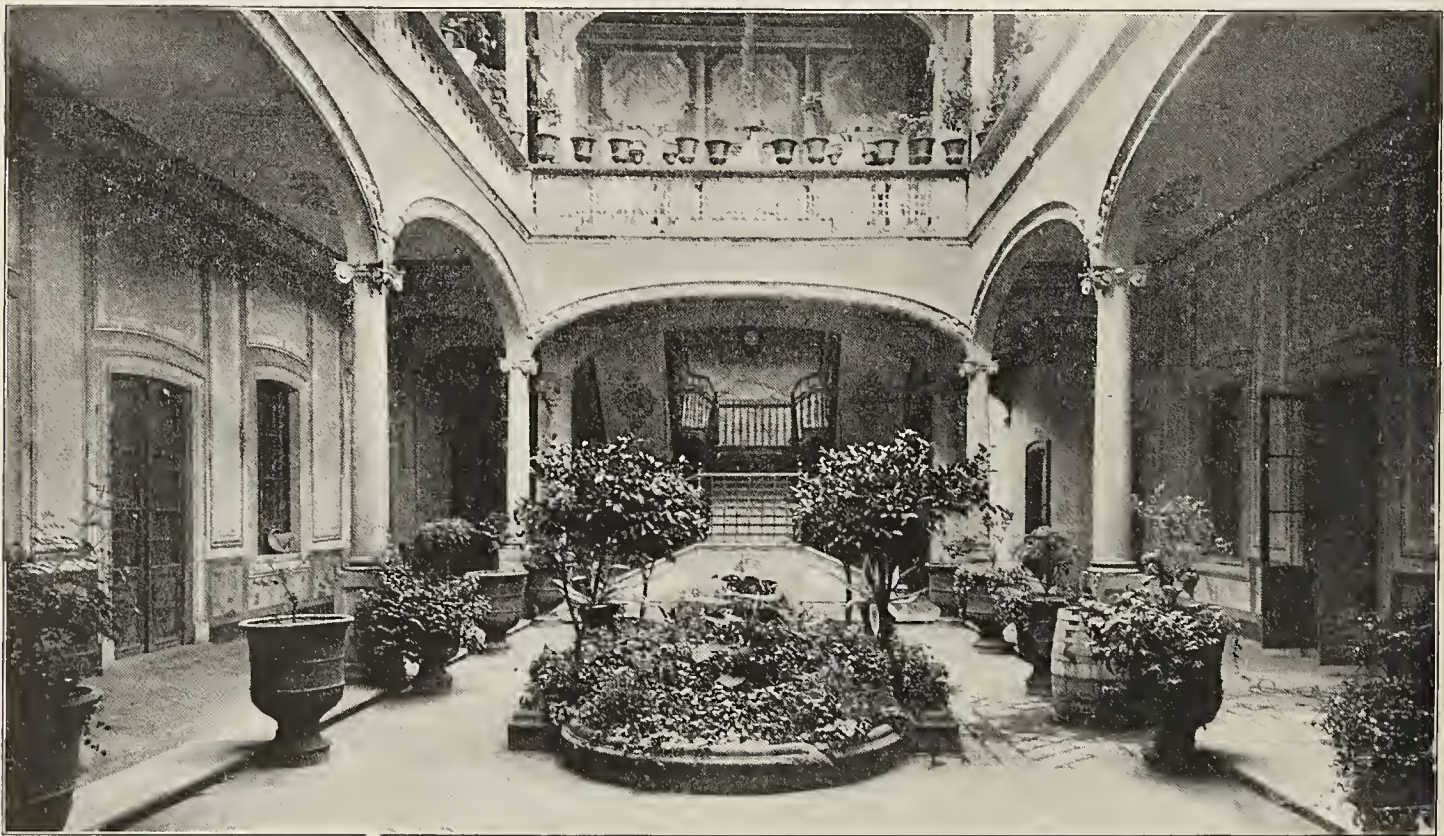


PATIO OF THE ACADEMY OF MUSIC, MEXICO CITY

UNION
NEW YORK



THE PATIO GARDEN OF A MEXICAN RESIDENCE



PATIO OF A MODERN RESIDENCE IN THE MEXICAN CAPITAL

yard and the garden. Why should it be necessary in the small city, the town, and the village, where ground is not so valuable that it must all be covered up, to go outside the corporate limits to find a tree that one dare sit under? There used to be grape arbors and shady corners shut off from the street view, where my lady of the house in any place but a large city could take her book or her knitting and commune with herself or a friend. Now-a-days no one can sit under his own vine and fig-tree without making an exhibition of himself.

It is all wrong. Anything that tends to destroy the family exclusiveness, the family privilege, the family duty of keeping itself to itself, is a mistake.

The patio is a great family protection; it fosters the home feeling and keeps the members together. Next to the patio, and an outgrowth of it, of course, is the dear delightful garden of New Orleans and other



PATIO OF THE DESERTED MONASTERY AT MEXICALCINGO

southern cities, so lovingly described by Mr. Cable, and then the old New England garden hedged in by its own growth.

The stone carving on the multiplied arches of many of the public buildings and old monasteries of Mexico is marvellously intricate and ornate, and much of it is very beautiful, the decorative features of almost all Mexican houses being inside and mainly in the patio.

The patio of tenement houses, where great numbers of poor people live, are entrancingly picturesque, with their many angles and quaint stairways, their thronging population and bits of bright color hanging up to dry—for it is always washday in Mexico. The old stone and stucco walls are often weather-stained in soft brick dust and rose tints, and blended creams and mouldy greens cover spaces that delight the artist's eye. But unless one has a pot of paints and really wishes a fine study for a picture, it were just as well not to linger in these patio interiors where the lower class people dwell. The odors are indescribable and can only arise from ages of time and untidiness.

Public buildings of various kinds, governmental and institutional, have more than one patio, often several. The national palace in Mexico City contains a number of patios, the



AN OLD PATIO NEAR GUADALUPE



THE RELATION OF THE STABLE
TO THE HOUSE AND PATIO

building having been added to from time to time ever since the days of Cortez. The main or central court in the Palace is 131 feet square, surrounded with arches and magnificently ornamented.

The patio was an important portion of the old business houses of Mexico, serving as it did as store-house, receiving, shipping, packing and unpacking quarters. In many of these massive old structures the patio is now utilized as salesrooms and display rooms for goods, but there are plenty of business houses left where the patio still serves its original purpose.

The traveler, or the sojourner in Mexico, receives his most pleasing impressions of the patio from the glimpses he receives as he passes by, for he is not often favored with an interior view of the patio of a true Mexican

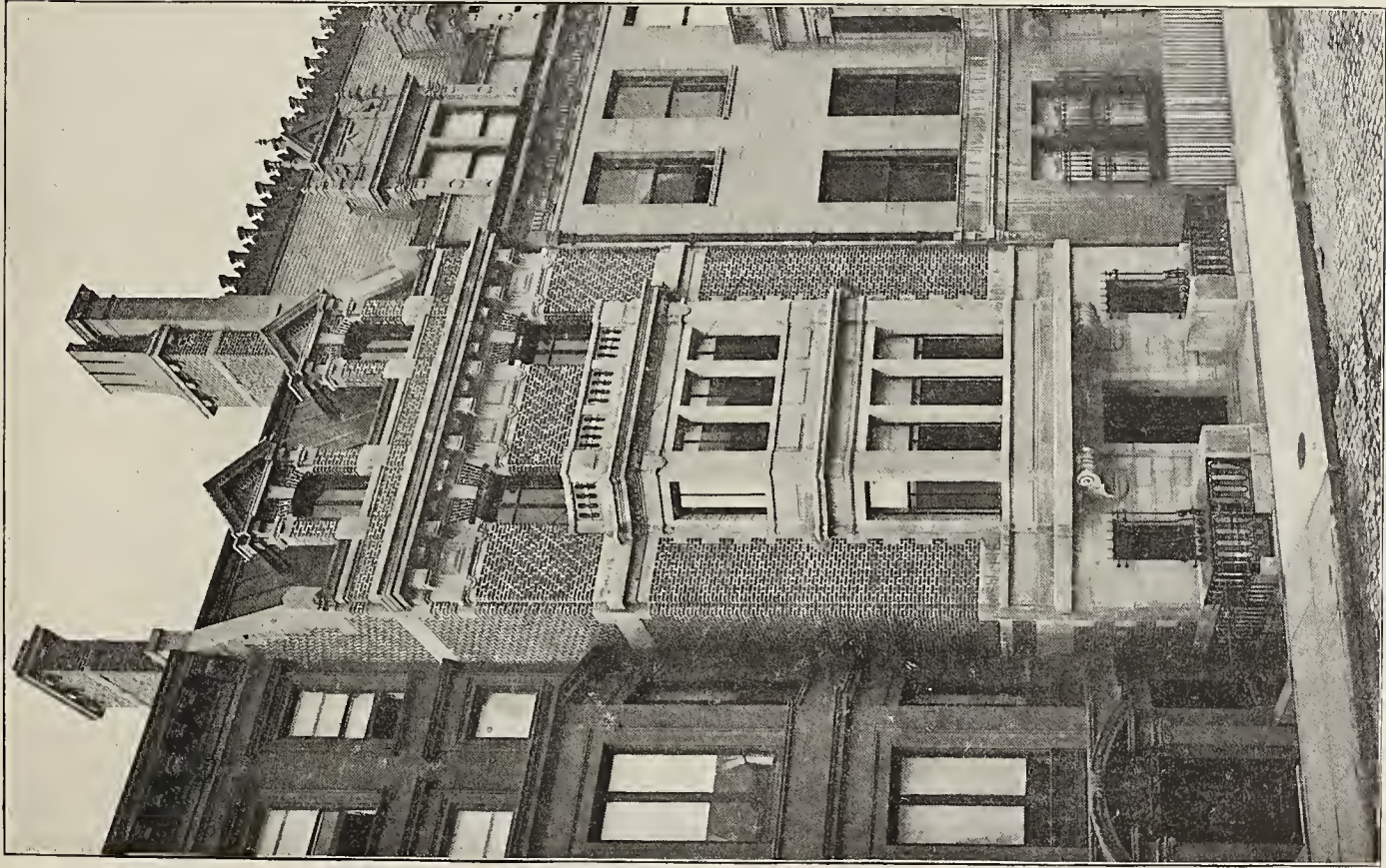


PATIO OF THE JOCKEY CLUB
MEXICO CITY

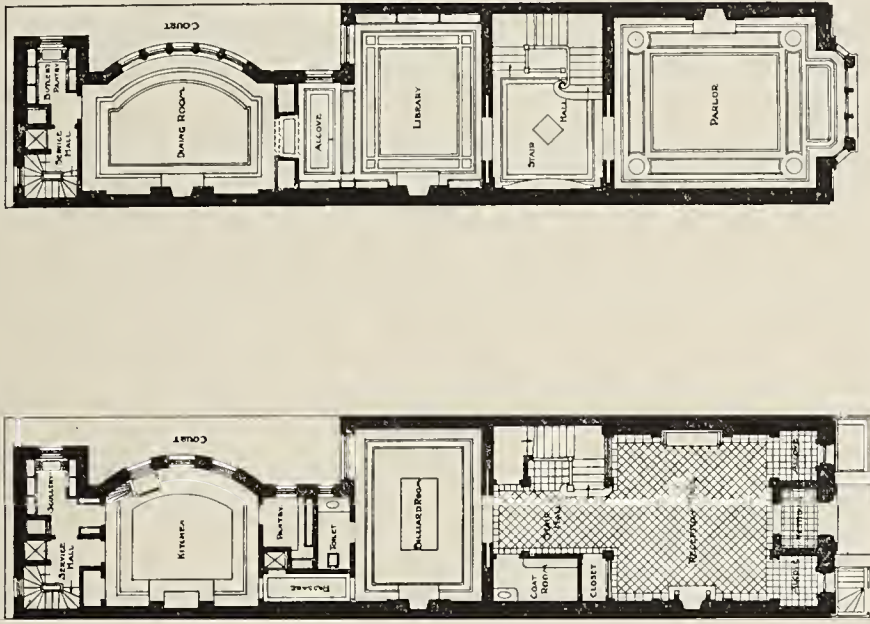
home. But the passing glance reveals enough of the exclusive charm of the patio to make it very attractive to the home lover.



PATIO OF THE OLD CONVENT OF LA MERCED
MEXICO CITY



A RESIDENCE IN NEW YORK CITY, DESIGNED BY MESSRS. LORD, HEWLETT & HULL



FIRST FLOOR PLAN

GROUND FLOOR PLAN

RESIDENCE
488 EAST SEVENTY FIFTH STREET
NEW YORK

*Architects
LORD, HEWLETT & HULL
16 East 21st St. New York*



THE Art Commission of New York City, through the efforts of its president, Mr. John DeWitt Warner, is planning to form a municipal art library as a part of the Commission's equipment. It will be, we believe, the first collection of such works ever made; and if accomplished it is to be hoped that it will be held accessible to the public. Mr. Edward R. Smith, of the Avery Library, will visit Europe this summer for the purpose of obtaining a nucleus for the collection. A series of large and accurate maps he regards as one of the most desirable acquisitions. Works throwing light upon the development of the monumental cities of Europe are to be obtained; and there is every prospect that Mr. Smith's wide knowledge of architectural and engineering literature will bring to New York valuable possessions.

IN "MODERN CIVIC ART"¹ communal art is defined anew as the highest art. "The City Made Beautiful" are words which the author uses to imply the solution of esthetic municipal problems by an interchange of experience guided by leaders having recognized artistic judgment. This marks the transition from the mere improvement of cities to real civic art. The impulse to beautify is one thing; how to beautify is another. The present work is an answer to this question in so far as it concerns the design of cities. The author, Mr. Charles Mulford Robinson, is a recognized spokesman of this new impulse. His ability to speak upon the subject is largely due to his standing apart from the arenas of specific localities where, with eyes upon a vague ideal, philanthropists grapple with political administrations, or axe-grinders connive at private gain under the falsely borne colors of municipal art. The realizations of true civic art are all so dependent upon diverse causes, seen and unseen, that any general treatment of that progress the author assures us is being made must be done at long range, so long indeed that aerial flights are to be expected and excused. But the purpose of the present work is not dissolved by its abstract generalizing. It calls together the

forces of the civic art movement by restatements telling and sometimes eloquent. This art, we are told, is "municipal" first of all. If men seek it they seek it not for art's sake but for the city's. Architects, sculptors and painters who urge it "are not asking the town to help art but art to help the town." Desired ends are treated specifically and always from the starting point of utility. The water approach to the city is considered with reference to the imposing quays and bridges which dignify and individualize European towns. The land approach deals with the position and design of railroad stations, the administrative center with the occupation of a dominant site. Under the heading of the street plan of the business district legal ways and means are suggested for changing or adding streets,—the first step in the art of transforming cities. But it is in this chapter that the so-called science of city-building assumes a fanciful phase. Principles are established by which a new city should be laid out. The entrance to the town and its important quarters, buildings and foci are to be integrally connected. Excellent if these points exist, but as a matter of fact they do not, during the early years of a city at least. In the shifting changeable moods of American towns these bases are slow to become fixed. Such a frequent occurrence as the entrance of a new railroad may overthrow any architectural scheme in a night. The efforts of public-spirited societies at prodding less eager municipal authorities in Brussels, Berlin and New York are summarized in reference to the furnishings of the street and its adornment. The chapter upon temporary and occasional decoration is full of suggestion for artistic achievement in the popular celebration of historic events. The detailed discussion upon particular monuments—familiar though many of them are—awakens the desire for illustrations; but the book contains none. In the discussion of the city plan, especially, diagrams bringing out the author's points would have been valuable. The absence of these object lessons before the reader's eyes robs the book of considerable force and definiteness. It is, however, a sane and earnest appeal for better things. It assembles familiar facts into a great force having almost infinite latent power.

¹ "Modern Civic Art, or The City Made Beautiful," by Charles Mulford Robinson. 381 pp. octavo. New York and London, G. P. Putnam's Sons, 1903. Price, \$1.25 net.



IN A GARDEN AT CAMBRIDGE, MARYLAND

House & Garden

Vol. IV

AUGUST, 1903

No. 2

THE NEW CHAUTAUQUA¹

By ALBERT KELSEY

THE work of redesigning this celebrated institution is yet in embryo, and it is therefore difficult to write of it except in a general and elementary manner. The plans have not been perfected in detail, but a scheme of rearrangement has been decided upon, and to this scheme any readjustment and future development must henceforth conform.

Chautauqua is an institution for popular education. Here a student population of over ten thousand assembles during the summer months to pursue courses of study while living in cottages within the confines of the property. Upon rare occasions as many as thirty-eight thousand people have been drawn within the gates on a single day. The location is admirable. The community consists of one hundred and eighty-five acres of rolling land lying along the shore of a beautiful lake, and it is traversed

by three streams which pass through well-wooded ravines. Most of the visitors arrive by steamboat at the boat landing situated on a point of land extending into the lake. Others may land by means of

small boats at a minor quay to the southward. The only other access to the grounds is by means of a land entrance at which an electric line discharges passengers which it brings from the railroad stations of Jamestown and Mayville, several miles distant.

Development of the community has hitherto been that of accretion, in which urgent requirements of the moment have been satisfied without thought for the future. The Institution has far outgrown the expectation of its founders, and now, after thirty

years of success in the cause of public education, the community finds itself confronted with an imperative need for reorganization. New departments are to be added to the curriculum, greater throngs are to be accommodated, and Chautauqua, having passed from the tent age to the flimsy wooden age,



Drawn by Albert W. Barker

A QUAY UPON THE LAKE FRONT

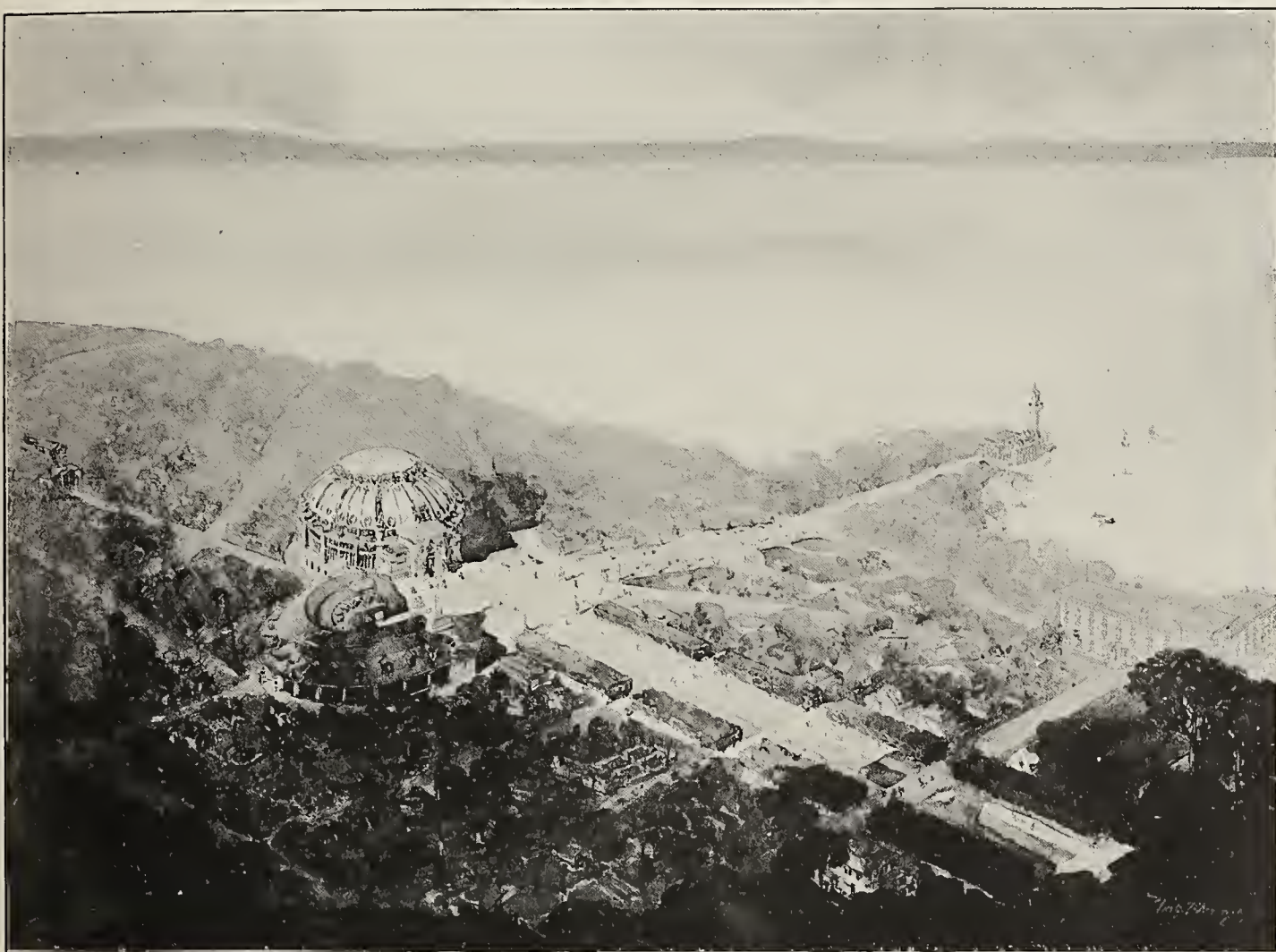
¹ The commission of rebuilding and developing the grounds and buildings of the Chautauqua Institution was awarded last December to Mr. Albert Kelsey. The Chautauqua Board of Directors, at his instance, have associated with him Mr. Warren H. Manning, landscape architect, and Mr. J. Massey Rhind, sculptor.



GENERAL PLAN
FOR THE REORGANIZING AND REBUILDING OF
THE CHAUTAUQUA INSTITUTION
ON LAKE CHAUTAUQUA, N.Y.
ALBERT KELSEY, ARCHITECT
WARREN H. MANNING, LANDSCAPE ARCHITECT
J. MASSEY RHIND, SCULPTOR

THE GENERAL PLAN FOR THE REBUILDING OF CHAUTAUQUA

Prepared by *Albert Kelsey, Architect*
Warren H. Manning, Landscape Architect *J. Massey Rhind, Sculptor*



VINCENT SQUARE, THE CIVIC CENTER OF THE NEW CHAUTAUQUA *Drawn by Nicola D'Ascenzo*
Assembly Green on the right, extending to The Round Table

is about to enter upon a period of permanent construction and orderly growth. A broad and comprehensive plan reorganizing the old property on functional lines has now been evolved. It is capable of being indefinitely extended, and it sets up a tangible ideal of beautiful surroundings amid which work and study may be carried on. Chautauqua will gradually conform to this ideal, and will become an educational example bearing fruit throughout the country in the local civic endeavors and students who leave the Assembly and carry its lessons home with them. In being true to its educational objects, Chautauqua now proposes to make an object lesson of its own metamorphosis, and this secondary purpose of its career will become, it is believed, even farther reaching in its influence than the mere accommodation of its yearly visitors.

The grounds have been divided into centers representing different departments of

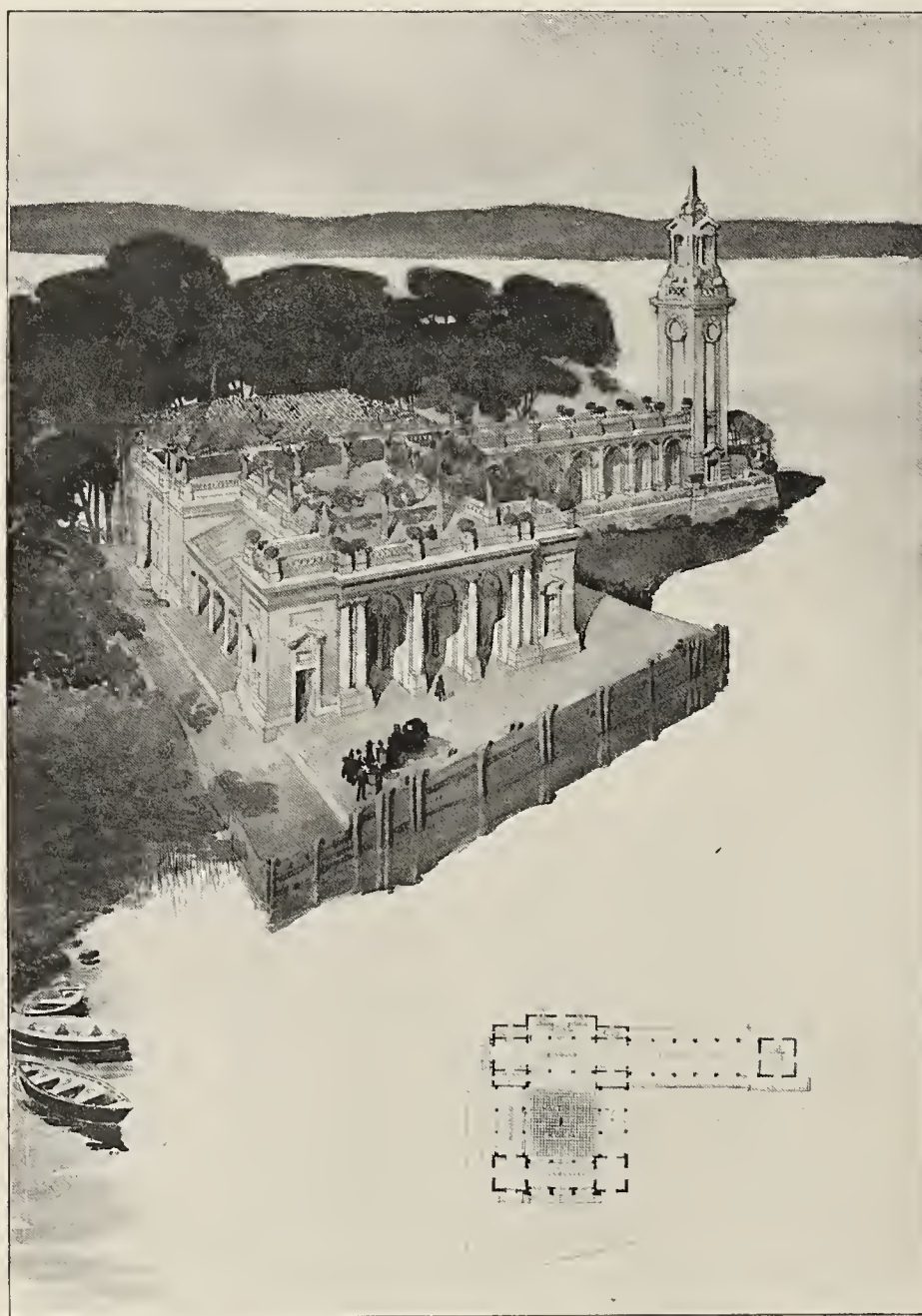
the Institution. The athletic interests are concentrated at one point, intellectual at another, and the area given over to cottages forms, as it were, a background to the public buildings. The beating heart of civic life, the magnetic pole of the Institution, lies where the new Auditorium stands facing Vincent Square. In this plan, according to the suggestion of Mr. J. Massey Rhind, should stand a bronze statue of heroic size representing Education, symbolized by a beautiful intellectual type of womanhood seated on the throne of knowledge and bestowing a laurel wreath upon all ages. Surrounding the pedestal of this figure, in a large circle inlaid in the stone plaza, the twelve signs of the zodiac would imply that she rewards all in every month of the year, while these devices themselves would be interesting and educational to the young. The long vista of Assembly Green, half a mile in length, one hundred and ninety feet wide, and flanked with four rows of arched

elms, stretches out from Vincent Square to The Round Table.

Here four important buildings are to be arranged in a semicircle—the Hall of Philosophy, a memorial Art Gallery and Library, and The Hall of the Christ, the fourth site being as yet unassigned. These two open plazas and the broad avenue connecting them will form a unit indigenous to Chautauqua; and as the very names have a local significance, so in the execution of the design will the moods and passions of the place find expression. Unity of purpose, too, is to take visible form, running like a theme through all the design, showing itself in various moods and tenses. Thus, in the Hall of Philosophy and its approaches, between pylons suggestive of Athenian watchfires, the design will be marked by reserve and dignity. The college campus and adjacent buildings will be less classic in their simplicity, but still in harmony with that spirit. The vast Auditorium, to the front of which is attached the Administration Building, will also recall classic ages; but here, as in the water-gate and the tower at the pier, a festive note

will modify the more severe character of the purely classic lines.

Miller Park is a beautiful grove lying between the boat landing and Vincent Square. It will be connected with the latter by a grand stairway three hundred and seventy-five feet in length and one hundred feet wide. Thus the civic center will be reached by a broad and aspiring course of monumental character. Here Mr. Rhind has suggested "marble groups of sculpture on each side of the grand stairway allegorically characteristic of the work of the Institution, such as 'Christianity supported by Science and Literature' while the other might represent 'Summer Rest, Home Study and Athletics.' This would appeal to the newcomer, giving him the synopsis or key-note of the Chautauqua idea." Not only in sculpture are these notes to be echoed, but in the minor architectural details. Every light standard, fountain and shelter is to carry the same message by their reproducing, as a decorative motive, the seal of the Institution. A more striking representation of the same emblem will be visible both by day and night on the four dials



Drawn by Mills Thompson

THE MAIN LANDING PIER AT CHAUTAUQUA



ELEVATIONS OF THE LANDING PIER

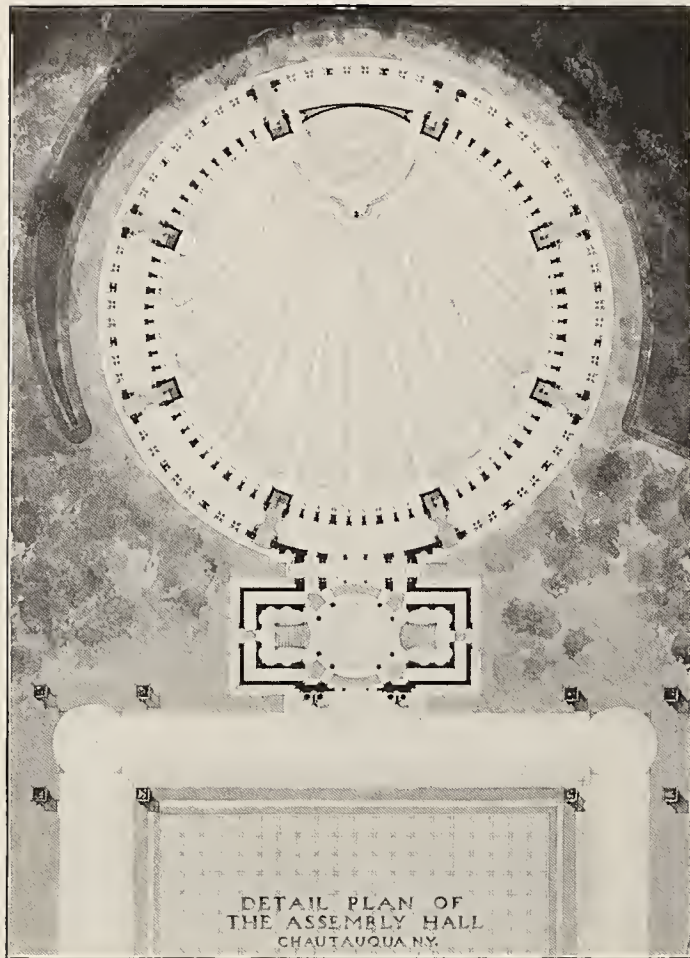
of the clock in the bell tower upon the boat landing.

The Arts and Crafts Village will cover three and one-half acres, and will accommodate several hundred students of bookbinding, basket making, metal work, wood carving, etc. Here will predominate a note alien to

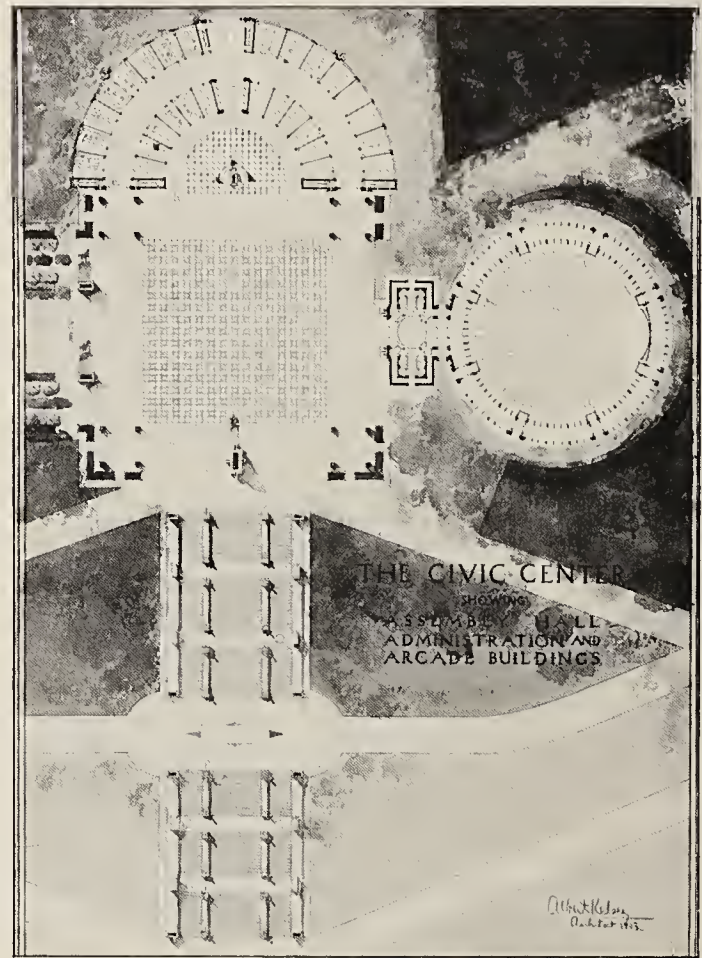
the remainder of Chautauqua. The hands of the clock are to be turned backward, so to speak. Medieval surroundings are to be provided for those crafts which reached their highest perfection in the Middle Ages. Isolated and enjoying an extensive view of the lake, this little community will be a surprise



ELEVATION OF THE ASSEMBLY HALL



PLAN OF THE ASSEMBLY HALL

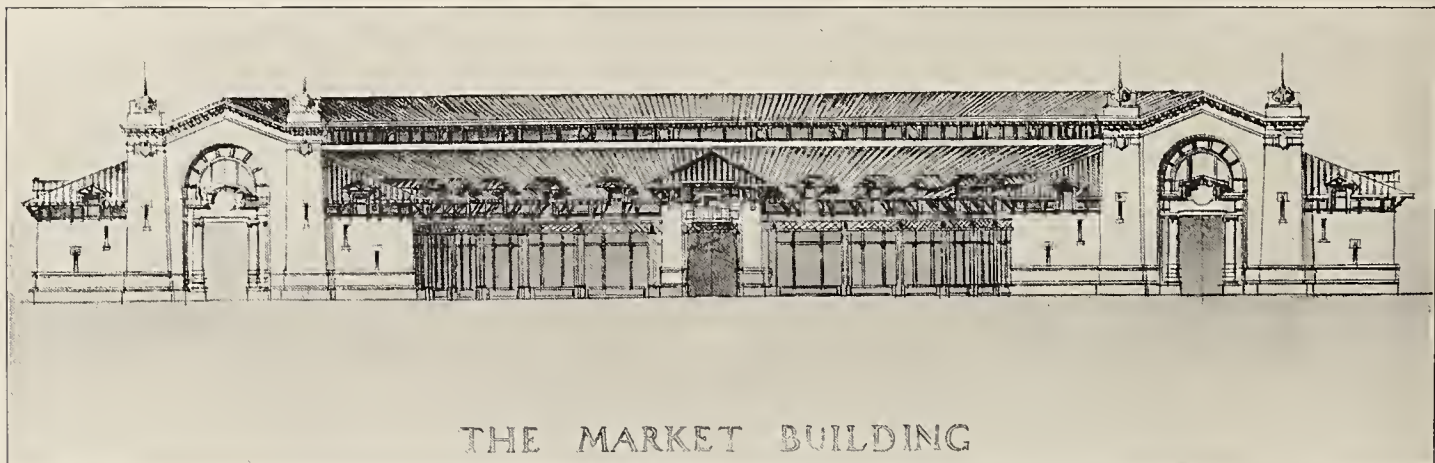


PLAN OF THE CIVIC CENTER

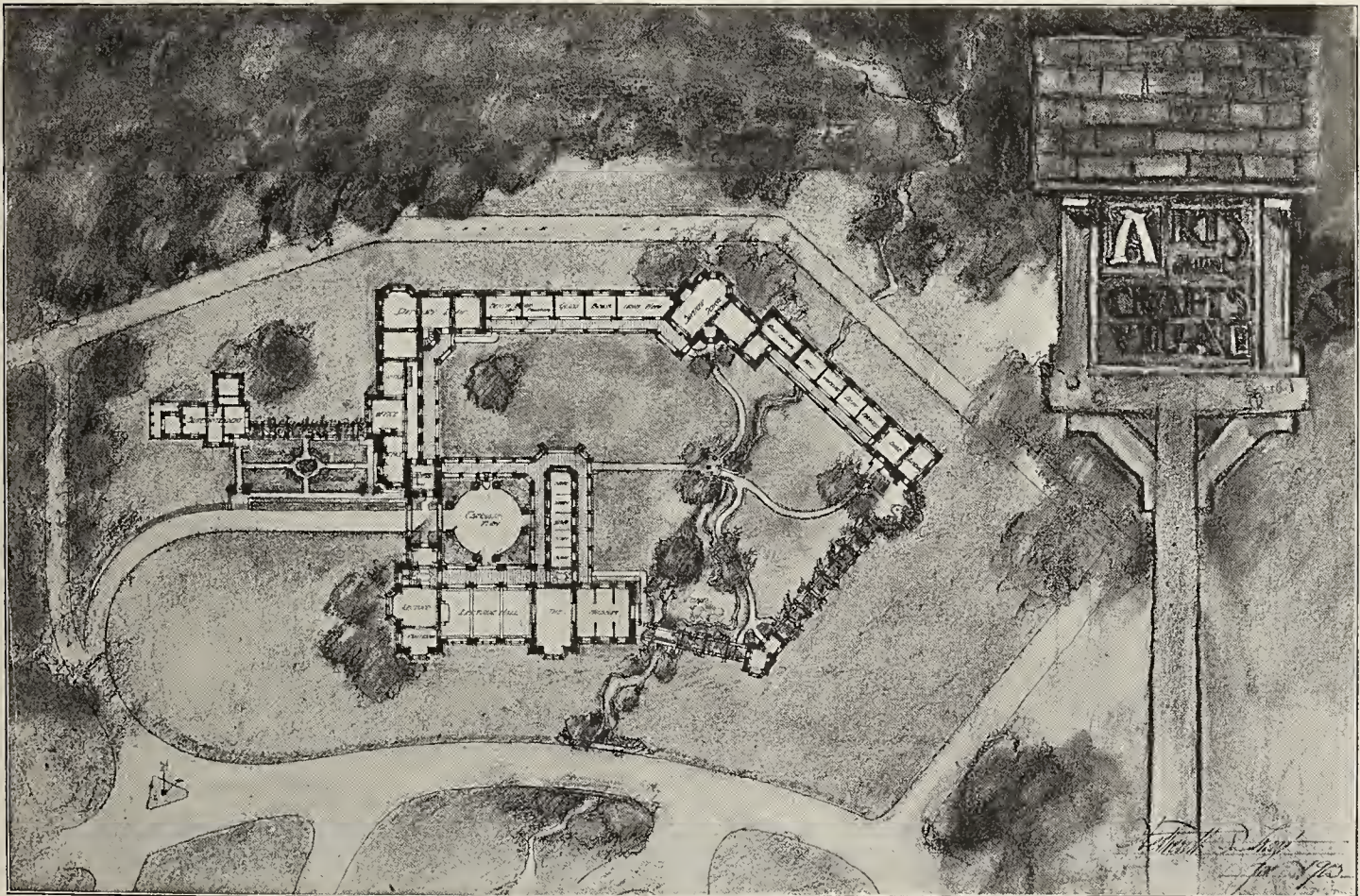
and delight to the seeker after the picturesque. Whereas the dominant note of the Institution is that of classic perfection, here will be expressed in the architecture, a freer spirit in which uniformity of intention gives way for the expression of the sympathetic and personal note of the individual workman. A rambling group of half timber buildings will be arranged about an irregular court, entered by a broad, low archway under a medieval tower. Here, in an atmosphere of the past, with a museum of works of handi-

craft gathered from abroad, the student may pursue any of a dozen manual courses.

The idea of healthful work and play in the open air lies at the base of the entire scheme. Breezes blow through the Hall of Philosophy and over the crowd in the Auditorium, and the life of the place is in the spirit of out-of-doors. Even from within the larger buildings, the squirrels can be seen scampering along the branches of the trees, and the songs of birds can be heard blending with the rustle of the leaves.



THE ARCADE OR "MARKET" BUILDING AT CHAUTAUQUA



THE ARTS AND CRAFTS VILLAGE AT CHAUTAUQUA

The glory of Chautauqua lies in its trees. But for the beauty of these, the present helter-skelter character of the place would be even more apparent than it now is. At the same time, many beautiful views are at present obscured by continuous and unbroken masses of foliage, and there is a tendency to dampness and darkness in many of the residential sections. In such cases, careful and moderate cutting out has been indicated. Mr. Manning has laid great stress upon the unifying influence of foliage. "The trees tend to harmonize," he says, "many now discordant architectural features; they frame in attractive views and shut out unattractive ones at many points; they give a beautiful dappling of light and shade on what would otherwise be unattractive bare walls and raw surfaces. Any plan that contemplated the wholesale destruction of them would be unacceptable. The present one does not involve such destruction, for it has been so carefully adjusted to the existing surfaces, that a very small amount of cut and fill will be required. Where the long, formal lines of trees are proposed to be placed from the landing to the plaza, there are young trees in abundance that can be moved without disturbing the old trees that can stand until they fall from age. On the great concourse between the plaza and the square, which can hardly be completed for years to come, nearly all of the trees, which form an essential part of the design, can be put in their permanent position by planting in a depression below the surface where a cut is proposed, and on a mound where a fill is proposed. In this way, at a comparatively small cost, can be

executed an essential feature which time alone can make perfect."

While trees give shade and unity, they do not shut out back yards more or less untidy; they do not cover blank walls; they do not provide masses of foliage about the base of buildings. To shut out back yard views and frame in road vistas, a continuous belt of shrubs or vines on fences is to be established in spaces between house fronts to connect with similar plantations along the bases of buildings and piazzas, and a drapery of foliage can be established upon the buildings themselves by the use of vines.

The Arcade Building will house a market on the first floor, and in its galleries will be shops, above which offices for dentists and physicians have been provided. Between Assembly Green and the lake, a new hotel will be built having accommodation for a thousand guests. The total cost of the changes has been estimated at two million dollars.

Looking into the future, we can imagine the new Chautauqua on a graduation day. The students who have at last accomplished their share of work would issue from the Hall of Philosophy upon the broad, open ground of The Round Table. Here will be the appropriate time and place for a great open air informal meeting; and here, as suggested by Mr. Rhind, might well be placed the "Fountain of Triumph." The graduates and their friends, coming from the tension of the ceremonies within the temple into the freshness and brilliancy without, would find an outward symbol of their joy in this inspiring group and in the sight and sound of running water.

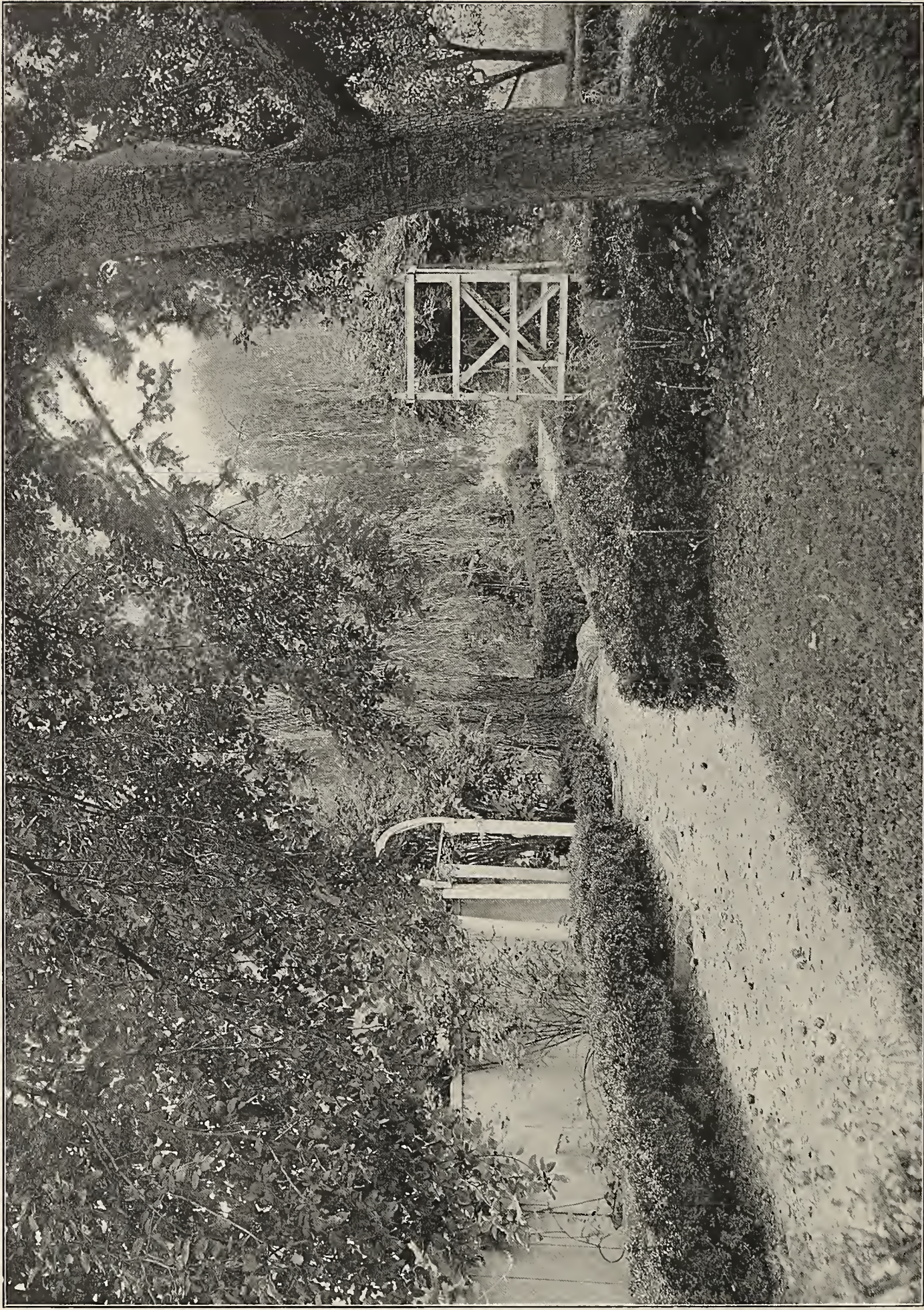


The Golden Gate



EARLY AMERICAN GARDENS

A GARDEN AT CAMBRIDGE, MARYLAND



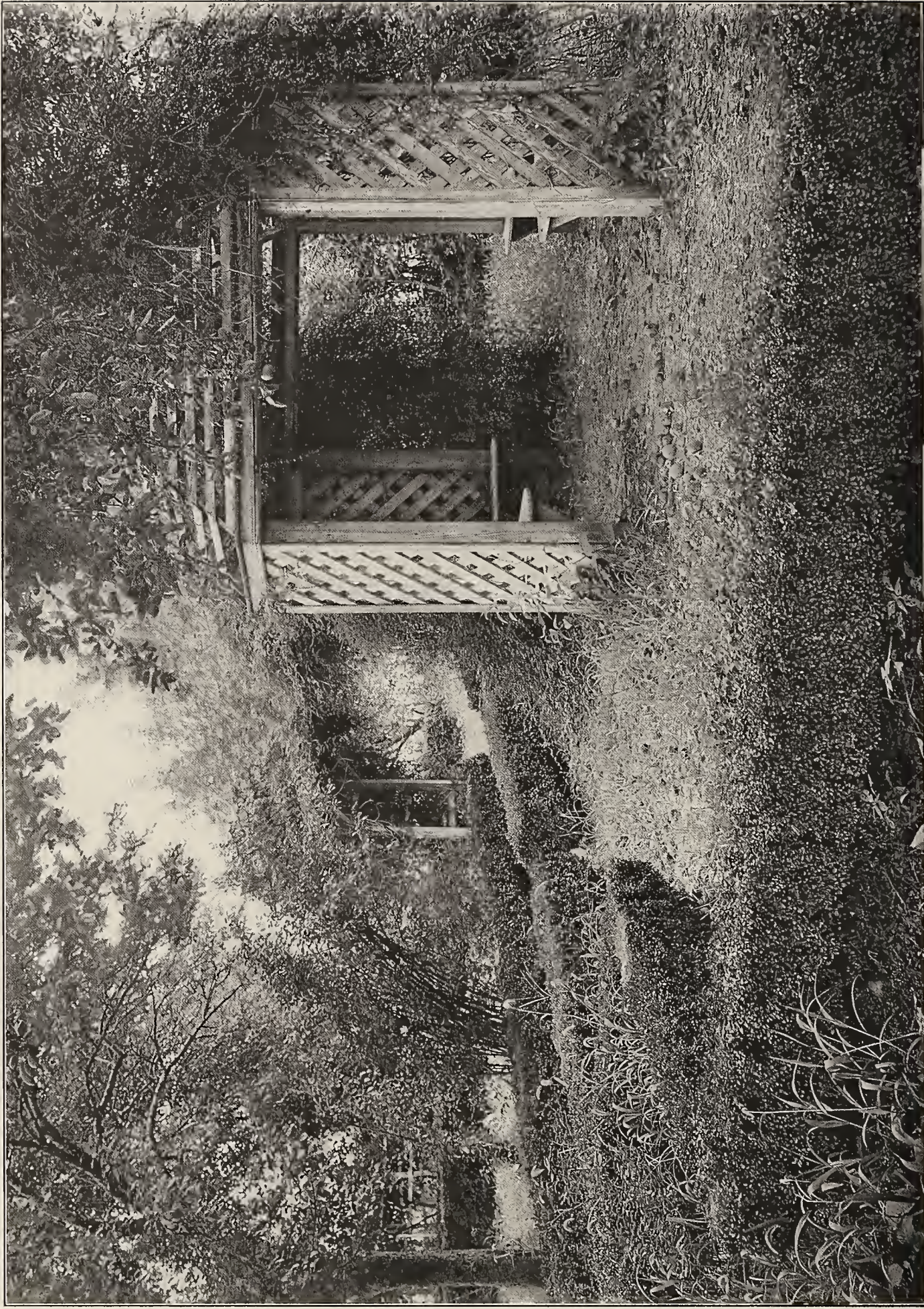
EARLY AMERICAN GARDENS

A GARDEN AT CAMBRIDGE, MARYLAND



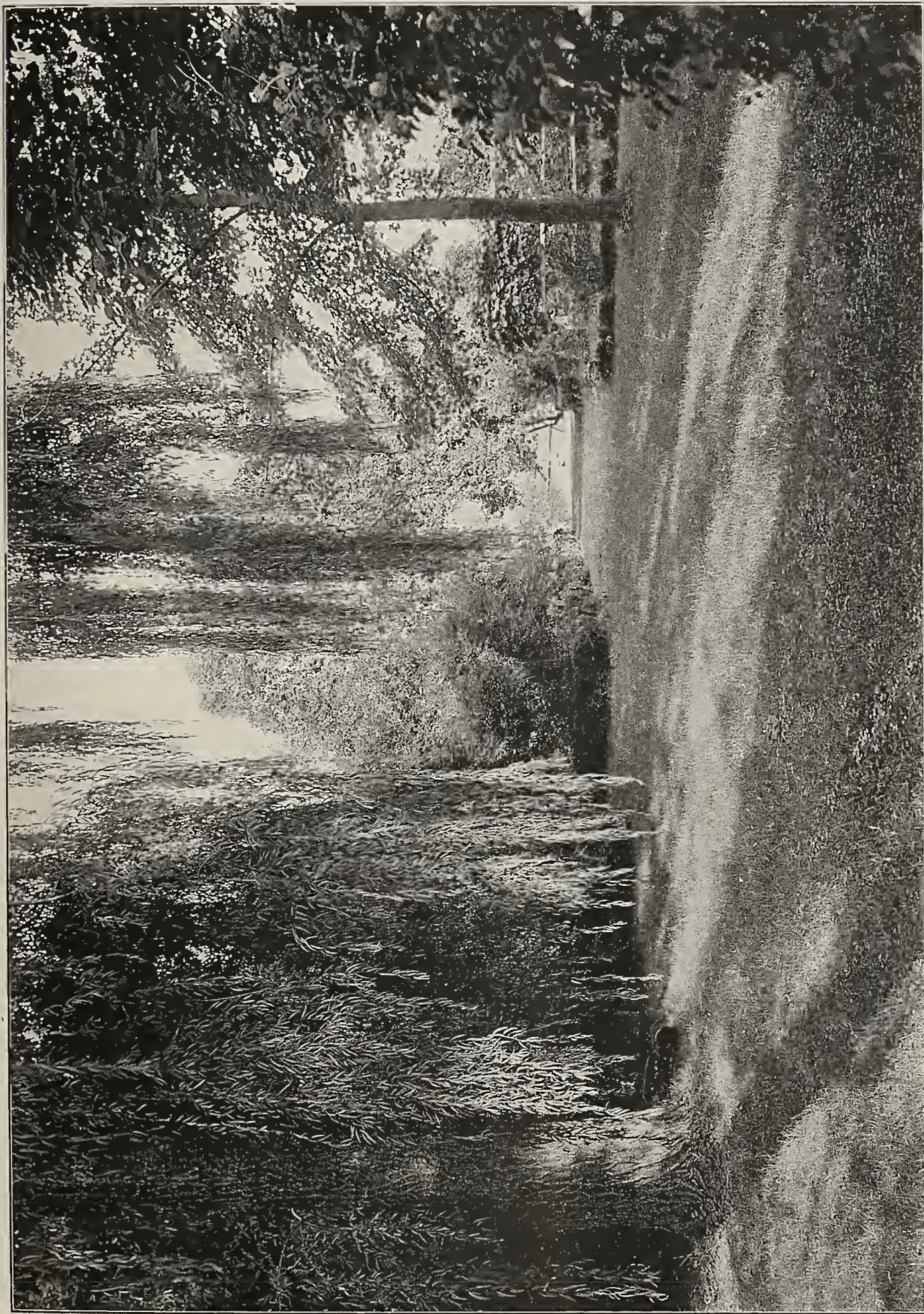
PRIMITIVE ARCHITECTURE OF EARLY AMERICAN GARDENS

A GARDEN AT CAMBRIDGE, MARYLAND



EARLY AMERICAN GARDENS

A GARDEN AT CAMBRIDGE, MARYLAND



EARLY AMERICAN GARDENS

A GARDEN AT CAMBRIDGE, MARYLAND



*A Carved Bedstead Foot, designed by Joseph Phillips,
Altrincham, Cheshire*

ENGLISH VILLAGE ARTS

AS ILLUSTRATED BY THE EXHIBITION OF THE HOME ARTS AND INDUSTRIES ASSOCIATION, 1903

BY EDWARD W. GREGORY

EVERY district of England has its character. Every district has its peculiarity of dialect, even its peculiarity of person. The railways have not entirely extinguished these, nor have the telegraphs yet made universal the monotony of written expression.

The simple arts and industries of the country folk still live. Great stores and factories, in spite of their magnetic attractions for the young and aspiring, have failed to annihilate the joy of the village craftsman. The ring of the hammer and anvil may be heard daily in every English hamlet, the

local carpenter still fashions the furniture his fathers made, and, from some countrysides, the spinning wheel and loom, even, have not disappeared.

It was some nineteen years ago since an association was formed to preserve village industries in England, and to an eminent native of Philadelphia belongs the credit of originating the idea.

The late Charles Godfrey Leland in the preface to his first edition of "Minor Arts" sketched out a general suggestion for the formation of classes in rural districts, under



CUSHION OF GREEK LACE

Designed and worked by Annie Christie, Langdale, Westmorland



EMBROIDERED BEDSPREAD

Designed by Annie Garnett, Windermere, Westmorland



HANGING LAMP

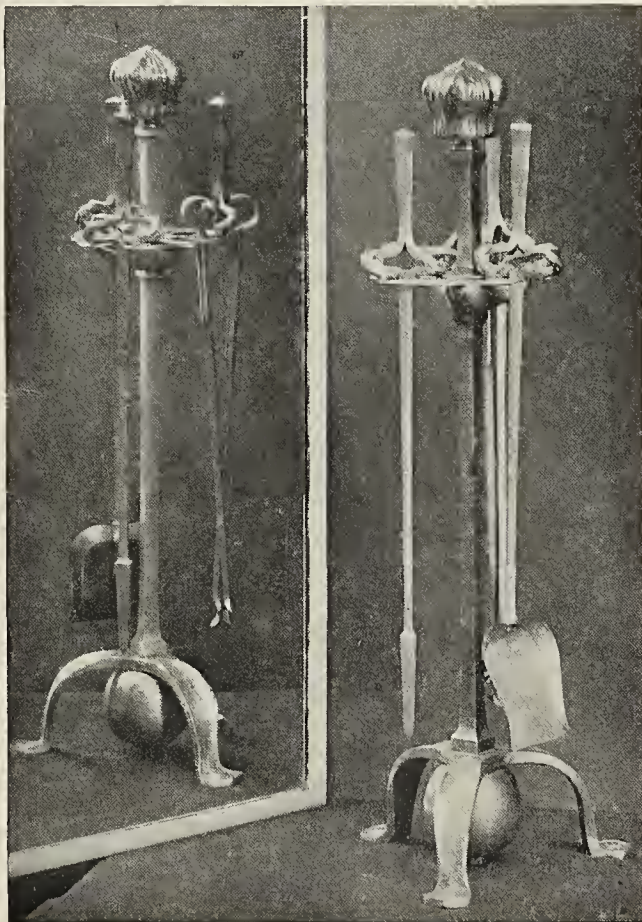
Designed by Isabel McBean, Keswick School of Industrial Arts



HOT WATER JUGS OF COPPER

Designed by Harold Stables, Keswick

the guardianship of ladies and gentlemen, for the teaching of simple arts and crafts. His idea was rather more amplified in a subsequent edition of his little work, published in 1880, where he said: "It is greatly to be desired that in every village or in every district of the larger towns, ladies and gentlemen able to draw, and who are interested in providing employment, or in advancing culture among the poor, would found little societies or schools for teaching the arts set forth in this book." He then went on to



STEEL AND BRASS FIRE-IRONS

Designed by Herbert J. Maryon, Keswick

explain in detail what materials would be wanted to start the classes and the probable expense.

It was not long before his suggestion was acted upon, for two years later in the preface to "Art Work Manuals," published in New York, he refers to a number of rural classes having already been established as the outcome of his first thought. In 1884, these classes were brought together and consolidated under the name of "The Home Arts and Industries Association." Until his death,

the name of Charles G. Leland regularly appeared on the administrative council.

For nineteen years the Association has held annual exhibitions in London of the work done in country districts throughout the British Islands. This has been done so that public interest might be aroused on the subject of home arts, and to give opportunities for the sale of the work produced. Certificates of merit, and medals have also been annually awarded as encouragement for good work. The accompanying illustrations are from articles exhibited at the last exhibition of the Association in May of this year.

It has sometimes been the case that the revival of an old industry practiced in a district years before has naturally followed on the attempt to form new classes for village arts.

Enthusiasts have seized upon the materials closest at hand, commencing with a subject which would most likely appeal to their particular village, and drawing upon whatever available local talent there might be.

The revival of the spinning and weaving industry at Langdale in the English Lake District, for instance, tells the tale of an old, half forgotten art brought to light and resuscitated in the



PEWTER SCREEN AND FERN TROUGH
Designed by Walter Witter, Ickleford, Herts

same dales and valleys in which it was carried on a century before. John Ruskin's exhortations roused the interest of thousands in hand work throughout the country, and his eloquence caused many village crafts to be taken up again and pursued. Grouped round the neighborhood

of Coniston are numerous little thriving industries which owe their inception to his magic touch.

It has always been, of course, a matter of principle that no machinery must enter into the production of articles by village craftsmen. Speed of production matters not one jot; but thoroughness is everything. In the same way, artistic merit has appeared when craftsmanship has been mastered. To make useful things has been the first and most vital point; to beautify them afterwards an added grace to make them perfect. The beautiful cushion from Langdale is



"DELLA ROBBI" POTTERY
Designed by Harold Rathbone, Birkenhead

made of hand spun and hand woven linen, and embroidered in Greek lace.

At Windermere is another spinning and weaving industry. The embroidered bed-spread was exhibited by this class and is a good specimen of the work done by the members. Special flocks of sheep are kept at Langdale and at the Sandringham Weaving School, for the sake of the wool, which, after being shorn, is spun on the spinning wheels and then used in the hand looms. Her Majesty Queen Alexandra is the supporter and head of the last named school, which

The three copper hot-water jugs are cases in point.

At Ickleford, in Hertfordshire, is another class which occupies itself with beaten metal work. The screen in pewter with the fern trough immediately in front shows a delightful way of improving the blank appearance of the empty fire grate in summer. In technical excellence very little more could be expected from professional craftsmen than is shown by these two objects.

Not the least interesting feature about these rural industries is the fact that they



"DELLA ROBBIA" POTTERY FROM THE BIRKENHEAD INDUSTRY, CHESHIRE

Designed by Harold Rathbone

has special accommodation on the royal estate.

Photographs are given of some of the metal work turned out by the Keswick School of Industrial Arts, another of the Lake District group. This industry has specialized in the making of bowls, dishes, salvers, plates, spoons, ewers, jugs, fenders, fire-irons, and every other domestic article which may be wrought out of iron, brass, copper, pewter, or silver. The study of form has been of the first importance here, and in many instances the shape of the article alone justifies its claim for artistic merit.

gradually take to themselves certain local characteristics. You may know where things come from by their general appearance, or by their peculiarity of workmanship or ornamentation. You may even be able to recognize one man's particular handiwork, his own individual conceit or trick of craft. All this makes for life and vitality, and removes the work farther and farther from the clean precision and smooth, meretricious finish of factory-made goods. The village of Newton, Cambridgeshire, has a prosperous little metal industry which has made quite a name for itself on account of its quaint beaten



PORTIÈRE BORDER IN APPLIQUÉ
Designed by Godfrey Blount, Haslemere, Surrey

TOILET COVERS
Designed and woven by The Canterbury Weavers

copper and pewter clocks. One of them is shown here. The ornamental part is in pewter applied to a copper body. The original looking candle sconce and preserve jar are also specimens from the same class.

Of course, the individual power of some one personality is occasionally responsible for the high artistic merit of the craftsmen's work. The terra-cotta at Compton, for instance, which readers of "House and Garden" have lately had described to them in a special article, has been brought to its present level by the personal influence of Mrs. G. F. Watts, wife of the great English painter. Then at Haslemere, in Surrey, are three little industries in rug making, tapestry weaving, and appliqué work, all dominated by the personality of Mr. Godfrey Blount, who originates all their designs, and personally superintends their execution in the different stuffs. Again, the "Della Rob-

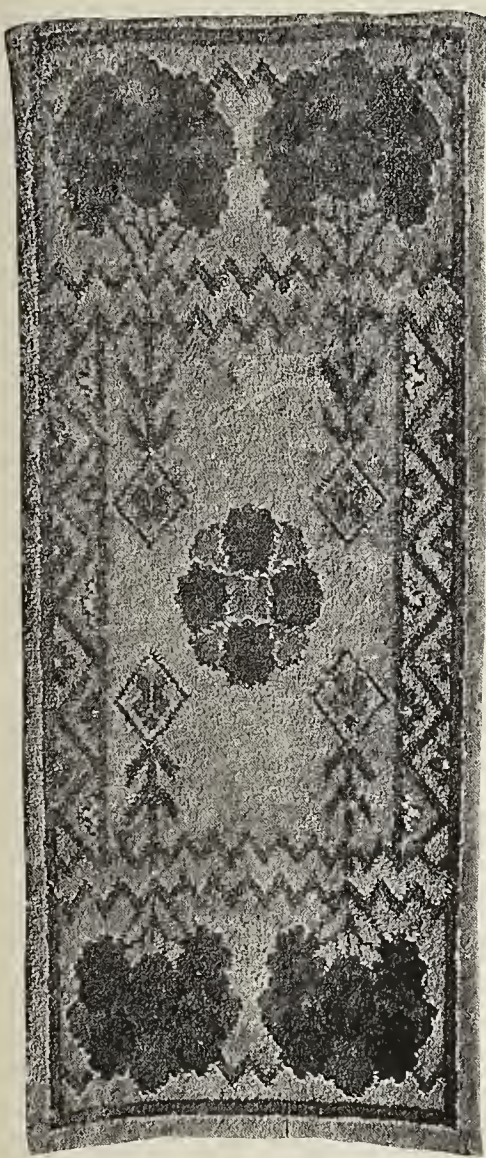
bia" pottery industry at Birkenhead reflects the artistic power of its founder, Mr. Harold Rathbone.

In the old cathedral town of Canterbury is a comparatively new industry in carpet making and tapestry weaving. It was started in 1897 as a small class, but rapidly grew in size until to-day over thirty women and girls in the town are engaged on the hand looms. In the reign of Henry VIII many French Walloons or Flemings settled in Canterbury, owing to the persecutions waged against them in their own land by Charles V. These strangers were mostly weavers of silken and woollen goods. They practiced their craft with varying success until the end of the eighteenth century, when the old industry practically died out. The present revival has therefore the benefit of an historical association rare even in old countries. The hand woven rug is one of the best examples of their work, and was granted the highest possible award at the May Exhibition. Two other specimens of their work are the borders for toilet covers, woven on the *öphemta* loom, an ingenious contrivance of Swedish make.

Wood carving has always been a favorite study with village classes. The material is usually easy to get, and the minds of countrymen turn instinctively to wood when they want to put their ideas into



CLOCK, CANDLE SCONCE AND PRESERVE JAR
Designed by G. Tanner, Newton, Cambridgeshire



A HAND-WOVEN RUG

Designed and made by The Canterbury Weavers

practical form. The carved bedstead foot, in Columbian yellow wood, is a fine example of vigorous carving and clever design. It is from Altrincham, Cheshire, where a very successful class for the craft of the chisel has been in progress for years. The oak cabinet, from the Chiswick School of Arts and Crafts, in London, is also a typical piece of the joiner's and carver's work done by small industries.

Educationally, these village classes have been of the greatest value. They teach natural observation, and natural development of natural instincts. They cannot compete with commercial undertakings which are conducted for the sole benefit of the proprietor. They cannot hope even for great financial success. No one ever made a fortune out



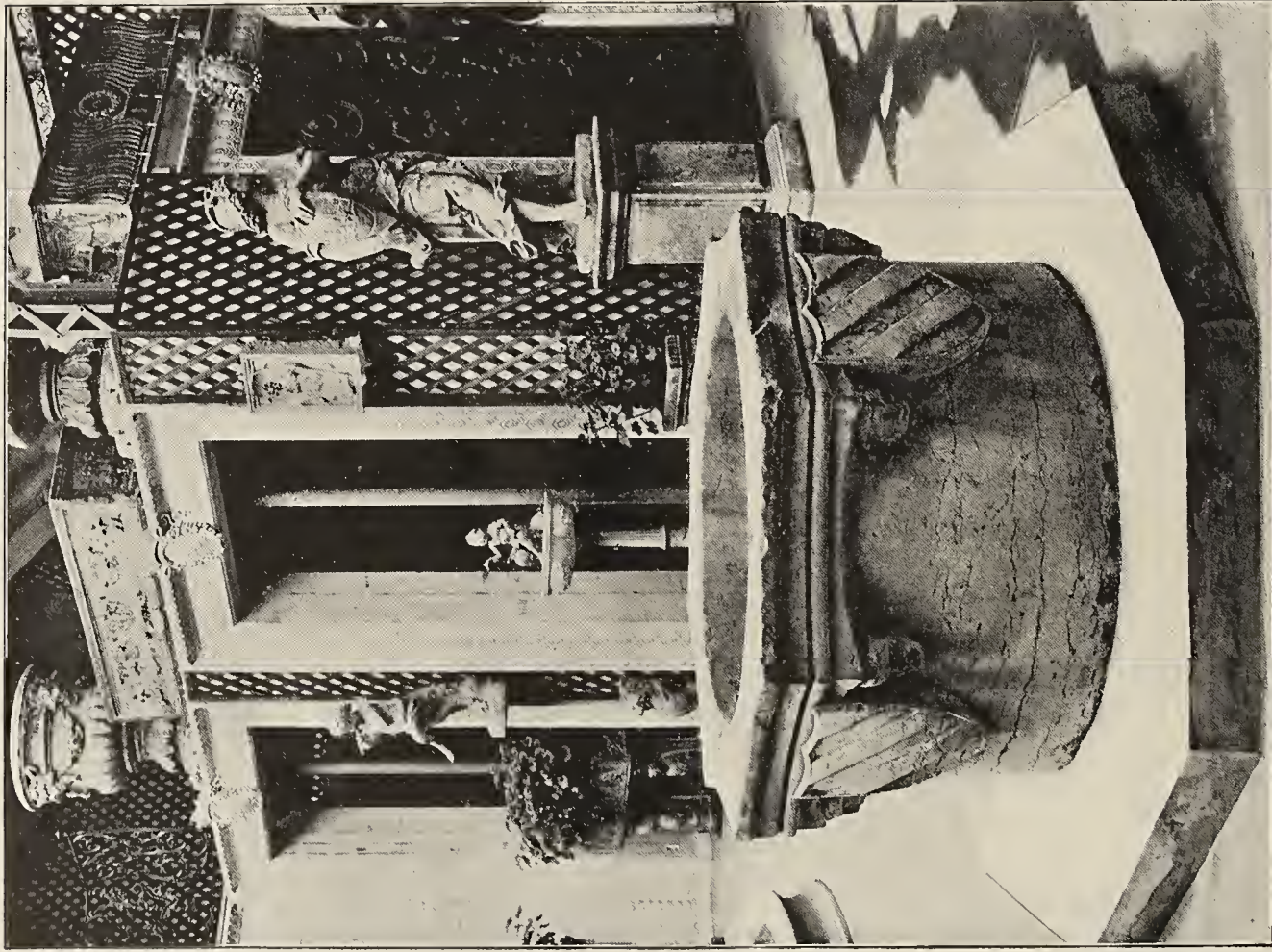
OAK CABINET

Designed by Arthur T. Heady, Chiswick

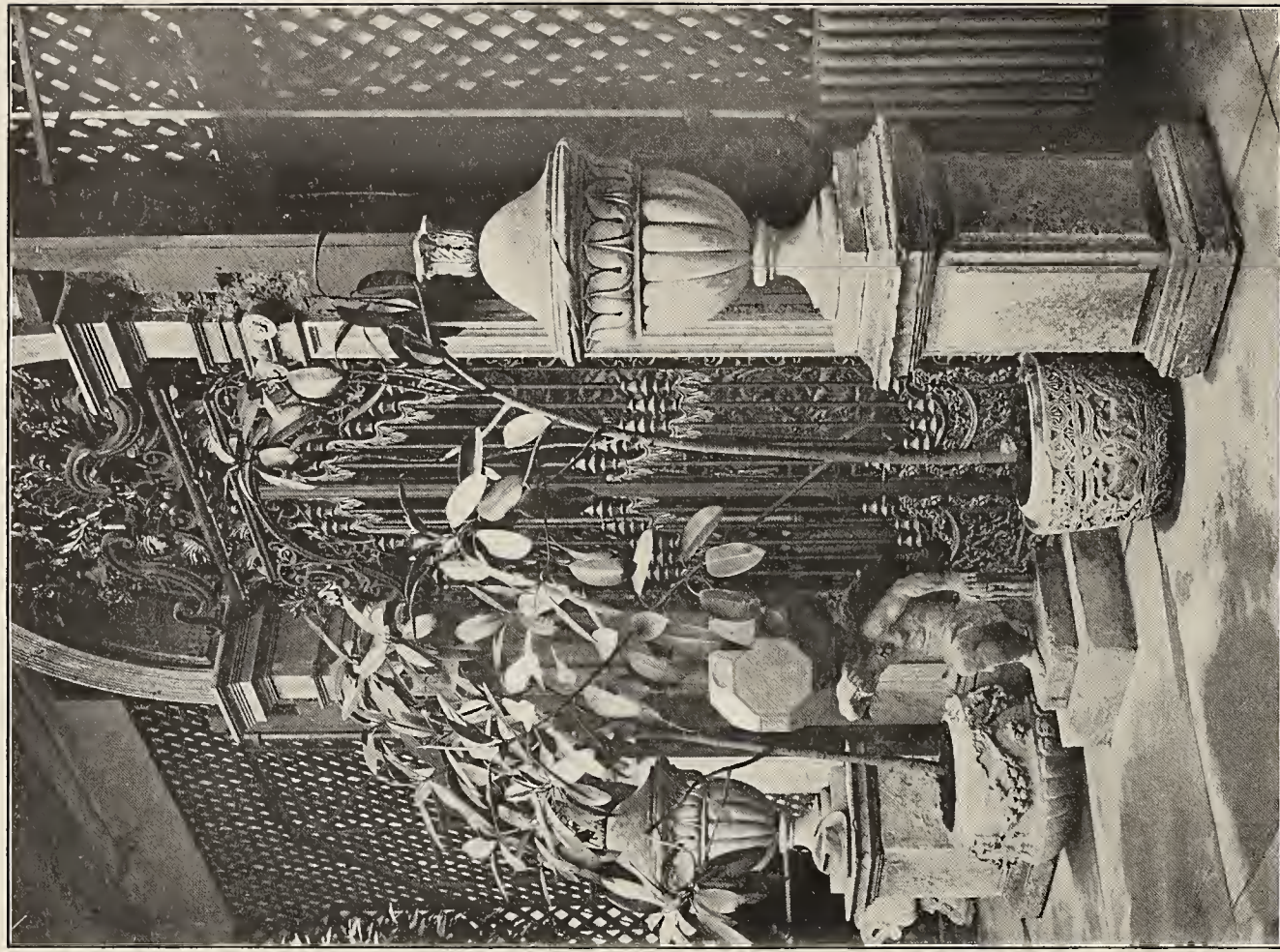
of a village industry or is ever likely to do so. Their success must be measured by the happiness and content of the workers themselves, by the improvement of their arts and crafts, by the consequent enlightenment it brings to village life, and by the added joy and intelligence to lives which would otherwise be dull, dreary, and

stagnant. The good worker is certainly worthy his wage, and it is to the general uplifting of the taste of the public that one must look for that appreciation of individual, hand-wrought things which alone can bring practical sympathy and encouragement in the form of purchases and commissions.





AN OLD WELL-HEAD OF PINK MARBLE



TREE-TUBS AND OLD ITALIAN VASES

VIEWS IN THE GLAENZER GARDEN



*Old Italian Urns of Pavonazzo
Marble*

GARDEN MARBLES FROM ABROAD

By SAMUEL SWIFT



*From the H. O. Watson Gallery
New York*

ECLECTIC always, and now urged by a sudden enthusiasm which it is to be hoped may outlive a passing fad, the American garden-maker of to-day is drawing into his net a wondrous catch of foreign marble and stone ornaments for outdoor use. So eager is his quest in this new direction that not all the creatures, caught within the meshes are, so to say, fish. Metaphorical

crabs and sponges and other stray comers, right enough in their way, but not sought for, are a part of the spoil. All are welcomed, however, with hearty good will, and behold, places are found for the very changelings and shop-drift.

In other words, the recent convert to the garden that has real design is in a hurry to get his share of decorative pieces, and he is



One of a Pair of huge French Vases



An old Italian Well-head with Iron Overgear

ORNAMENTS IN THE GLAENZER GARDEN

sometimes not over particular about what he orders into his domain. Caring less for sculptured figures than his Continental prototype, he is also less discriminating at first, as well as more ingenious in adapting whatever he can buy, into acceptable decorative factors. Here, for example, one finds antique sarcophagi, mounted on a pair of old capitals inverted, serving as a receptacle for a row of plants or shrubs.

Here, too, may be seen fonts and holy water basins torn from their original places in bygone churches of Italy or Spain, turned into tree tubs, or flower bowls, or put to other secular and picturesque uses. Old well-heads, made originally by hollowing out fallen or disused column capitals,

are turned into palm jars, or filled with miscellaneous plants. The bowls of ancient fountains, detached from crumbling settings in Italy or middle France, begin life over again in the new world, under rich if not always judicious auspices, as receptacles for growing flowers or for swimming gold fish.

Emigration is the order of the day in Italy.

Besides marble objects not intended, when made, to be employed in gardens, American importers have had a keen eye for the more usual things. Fountains, benches, sun-dials, round stone tree-tubs, with relief carving, a numerous family of urns and vases, often of monumental character, and other specimens that hallowed the gardens of seventeenth-century Italy and France, have been levied



AN ITALIAN RENAISSANCE FISH BASIN
*From Baron de Hirsch's Garden near Paris
Now in the Glaenzer Garden*

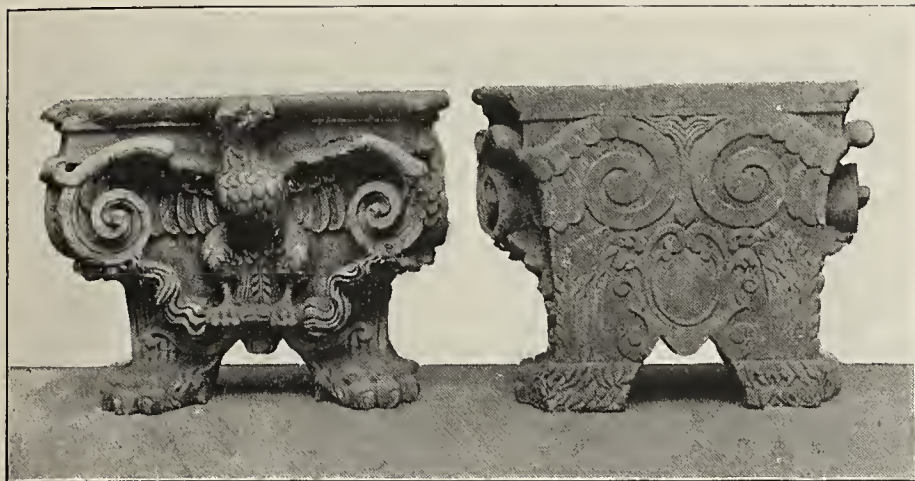


From the Tiffany Studios



From the Glaenzer Garden

OLD WELL-CURBS FOR GARDEN ORNAMENT



From the Glaenzer Garden

SUPPORTS FOR A BENCH OR SARCOPHAGUS

from a distance, so as to harmonize its strong lights and deep shadows. The large octagonal well-head in red marble, with shields, is meet for either a simple nook or for a commanding post, so broad and telling are its proportions.

The beautiful Renaissance Italian basin, with really good decorative sculpture in relief along its balloon-shaped sides, gains charm when intimately inspected, but it, too,

on by insistent buyers. From being mere curiosities, these are gradually becoming familiar to the American public. Naturally there is a range of many degrees in their quality.

In old French gardens there was reticence in the use of marbles, except that urns were found on nearly every wall and balustrade. Recall, for example, the surprising number of vases around the Medici fountain in the Luxembourg gardens. Italian gardens gave scope for benches, marble tables, occasional isolated columns, and the numerous other forms of ornament. As the baroque style advanced, these Italian gardens became an orderly parade ground for regiments of decorative stone or marble pieces.

In choosing examples of foreign garden marbles for an American estate, the buyer must keep in mind the immediate surroundings the new comer is to have. He must restrict to a position of manifest importance so elaborate a well-head as the old one with iron frame and buckets from the Glaenzer Garden in New York. Such a pompous affair should be put where its first impression may be gained



From the Glaenzer Garden

AN OLD STONE PIECE FOR HOLDING PLANTS



From the Glaenzer Garden

AN OLD FOUNTAIN BASIN OF PINK MARBLE

might figure as the pivot of a large garden scheme. This basin, by the way, came from the estate of Baron de Hirsch, near Paris. It seems to have been designed for exactly the role it now fills. There are no disturbing thoughts of an incongruous past; its thin walls and generally patrician aspect declare it to have had a career little associated with the ordinary utilities of life. And how rare is the shape! One might go far to meet an example of equal distinction.

Of less architectural interest, but undeniably effective, is a great scalloped basin made from a monolith of pinkish marble taken from an estate of the Duchess of Parma. It was originally set in the earth, with dolphins distributed about its periphery, throwing jets of water.

Old well-curbs, though generally used for trees or plants, might often preserve their original functions when transferred to an American country place. Water could be introduced from a spring, or through a pipe, so that garden wanderers might quench their thirst. Any of the old curbs shown here would be suitable for this treatment. In



From the Tiffany Studios

A WALL FOUNTAIN

Upper part new



From the Tiffany Studios

A TREE-TUB

With figures in relief

passing, the reader may note the distinctly Byzantine aspect of several of these. The same influence is manifest in the handsome tree tub from the Adams Gallery in New York.

The simple and well proportioned old font, from the Keller Collection, Philadelphia, with its base of *marbre verte* and its upper portion of Carrara marble, might find an effective place in nearly any formal part of an American garden.

Jardinières were sometimes made in Renaissance days, in the shape of long narrow boxes to stand on balustrades or against



From the Tiffany Studios

AN OLD WELL-CURB

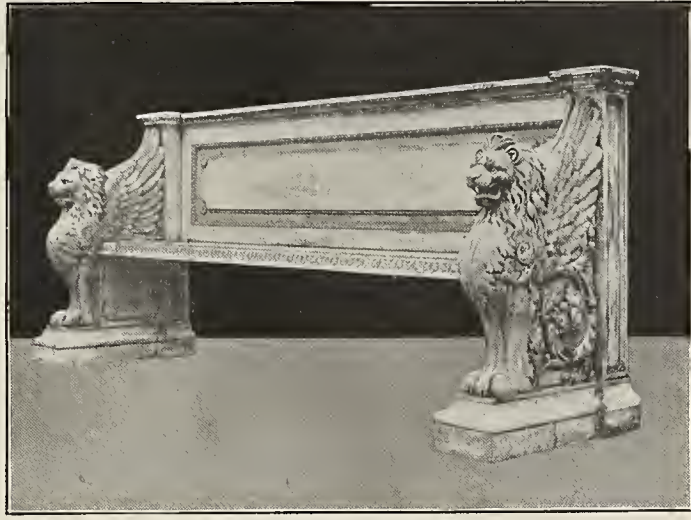
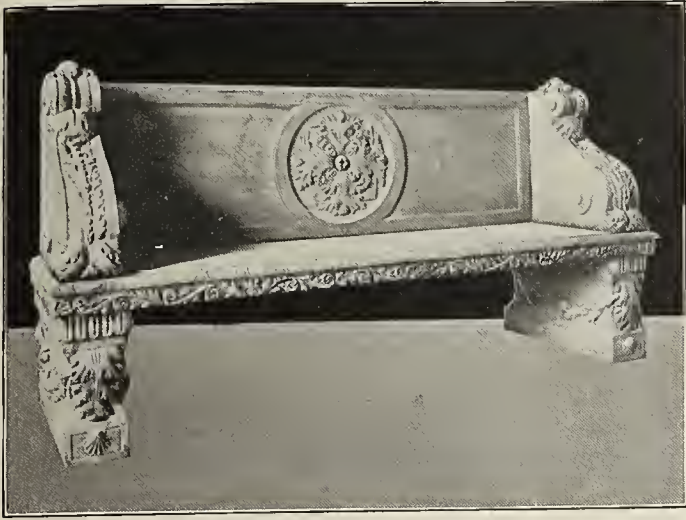
The base modern



From the H. O. Watson Gallery

A MODERN COPY OF A FLOWER JAR

IN A FLORENCE MUSEUM



MODERN COPIES OF OLD BENCHES, MADE AT THE TIFFANY STUDIOS

walls. A few of these have come across the Atlantic, their sides ornamented in low relief. Small sarcophagi are now used in the same way. One ingenious importer has taken what was probably a child's burial case and cut it in half, the sculptured adornment happening to permit such treatment. The open ends were then cemented in as close imitation of the stone as possible.

No decorative factors are more influential than the stone jars or vases, crowning gate posts or distributed along balustrades or walls. American buyers need not lack specimens to choose from, for the importers have secured excellent examples from old gardens in Italy and France. What could be more crisply characteristic of French taste of the Louis XIV period than the splendid pair of stone vases from a château near Versailles, one of which, standing by a portal, is shown here? If an

art work ever reflected the spirit of its time, this tall and shapely jar does so. It has the grand style, so to speak, but it is not in the least flamboyant. Efficiency is stamped all over it, and a sort of conscious power, which does not stoop to pettiness. Entirely different in feeling are two old urns from Rome, made of the delicate pinkish white Pavnazzo marble. These, brought over for the H. O. Watson Gallery in New York, have less assertiveness, but they possess a delicate charm whose influence is not to be escaped. Admirably effective on the wall of a garden or the exterior of a house would be the old escutcheon, with its union of Spanish and Italian quarterings, shown at the H. D. Gardiner Gallery.

For the best of these old decorative objects from abroad, high prices are not only reasonable but unavoidable. Added to the difficulty of finding them is the tariff



From the H. O. Watson Gallery

GARDEN BOWL MADE FROM
AN OLD FOUNTAIN BASIN



From the Adams Gallery

AN OLD TREE-TUB



From the Tiffany Studios

AN OLD TREE-TUB



From the H. O. Watson Gallery

A MODERN COPY OF AN
OLD DESIGN

duty, and the necessity of making one's profit on a relatively small number of sales, besides meeting the inevitable loss by breakage in transit. For instance, the sum asked for the balloon-shaped basin from the Baron de Hirsch estate, before referred to, is \$12,500. For the well-head with iron frame and buckets, the price quoted is \$6,500. A good sarcophagus costs from \$1,500 to \$3,000, according to the size and style.

Vases and urns vary greatly; genuinely old ones may be bought from \$400 up. Modern reproductions of old designs, done as well as might be expected, cost much less than originals; in many cases, the latter are in museums or otherwise unobtainable. On the other hand, a fortunate find may enable a dealer to sell a veritable antique at much less than it would cost to have it reproduced.



AN OLD FONT
From the Keller Collection



From the H. O. Watson Gallery

AN OLD FLOWER BOWL
SET UPON A NEW BASE

In the decoration of modern American gardens, history is repeating itself in ways both desirable and the reverse. With the recent development of garden-making, there has naturally been a turning back to the unsurpassed models of Renaissance Italy, and with this, to an attitude oddly paralleling that of the great estate owners of three hundred years ago. Of these, a contemporary authority has written:

"Passionate collectors of antiquities, and affecting, when they did not cherish it, an enthusiasm for antique life, they made their gardens veritable museums, even at last counterfeiting antique ruins when they were not fortunate enough to find them ready at hand on their estates."¹

¹Prof. A. D. F. Hamlin on the Italian formal garden in "European and Japanese Gardens."

That human nature, at corresponding points in the life of nations, does not greatly change as the years go by, has been often proven, and to-day's practice as to old garden marbles in this country is but another illustration of the fact. Americans can hardly hope, unless they lay out their gardens in the far southwest, to find antiquities waiting for them that are native to the soil; and even there, the chance of coming upon some appreciable Spanish or Indian archi-

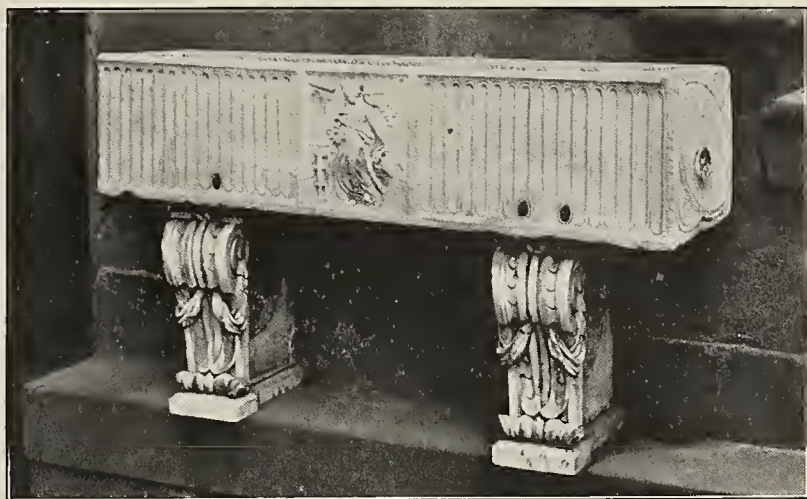
tectural or sculptural relic is almost nil. It is not that there is any pretence nowadays of admiration for the conditions of antique life, which means, for the purposes of this article, that of the Renaissance and post-Renaissance periods. Frank content with twentieth century comforts and possibilities prevails, but the American of to-day has learned to believe that the word old is synonymous with beautiful, and so he seeks antique benches and well-curbs and urns for his garden.

Unless he be willing to spend freely, as already noted, he cannot get genuinely old and good pieces. The Italian field, which has sufficed for the steady and long-existing English demand, is being carefully gleaned by eager buyers. It has not yet come to the pass that the best Renaissance garden ornaments in stone are as hard to unearth as paintings of the first rank by old masters, but with the new pressure of American purchases this condition is within sight. Every time an old Italian estate is to be broken up American and English agents vie with Ital-

ian dealers in getting first news of it, and expeditions are made to remote country districts for the sake of picking up a fountain, a crumbling urn, a tree-tub, an old sarcophagus, as if they were so many Correggio or Botticelli canvases. So far, so good. But like the Nibelung treasures, harmless and beautiful in themselves, these remains of a great past may tempt their captors to artistic unrighteousness.

The whole thing reduces itself to a question of commercialism. People that can afford to pay two or five or eight thousand dollars for a garden ornament are numerous enough to absorb all that offers, but not to keep the machinery of the average establishment running at full power. Far larger is the public that wants to get its antiques, "new or old," at low prices. Suppose one finds that a font or basin that looks of immemorial age to the uninitiated may be bought for \$100, will he not be tempted? If he be a sudden and ill-prepared aspirant for garden honors, it is not difficult to fancy him writing his cheque and ordering the plausible object set up in his domain. He is but the modern instance of a counterfeiter of antique ruins.

The blame is not to be laid wholly upon the bargain hunter's shoulders. The original sin was committed, in nearly every case, in Italy itself. Antique designs are more or less faithfully copied, the very chips and gouges of three hundred years of existence being reproduced as nearly as possible, elaborate care being taken to rub down corners and break



From the H. D. Gardiner Gallery

A GOOD PLANT HOLDER

An old Italian Sarcophagus with drain holes drilled in it



From the Tiffany Studios

AN ANTIQUE SARCOPHAGUS

Found near Ravenna

off projections, as though the weather and the petty accidents of centuries had left their scars. The next step is one that stamps the practice as indefensible. Diluted acids are poured over the stone, to eat away the surface in irregular patches, in imitation of decay. Finally, the calendar is put back for it by rubbing the marble in damp earth, and thoroughly impregnating its skin with a dingy color. For the result there is, of course, only one word. That word is counterfeit. So far as the writer is aware, no pretence is made by the few New York dealers carrying such pieces that they are genuine antiques. Prices range from \$80 or \$100 for small examples up to several hundred for large specimens. It is needless to say that no illustrations of these deliberate shams will be found in this article.

To the connoisseur, the lack of enthusiasm and of sharp directive force in their lines, taken with their sodden and often disagreeable color and their capricious and unlikely imperfections, generally betrays them, but they are sometimes executed with dangerous skill. These are turned out of Italian marble cutting shops with surprising rapidity. They find their way, some of them, into the knowing but unrepentant hands of certain American dealers. Just how inexcusable this is may be gauged by the comparative excellence of honest reproductions in natural stone, such as the familiar bench from the Tiffany Studios, New York, with winged lion end pieces, after a famous Venetian model. Here there is no effort to make the marble appear older than it is. Set it in a garden or court, however, and a year of exposure to the weather would impose upon it a tone enriched normally and advantageously.

The workmanship in this is thorough, though it lacks personality. Another good specimen is seen in a second bench. A third reproduction worthy of a place is a nearly spherical bowl, after an original in a Florentine museum. The modern copy has been done with a care and feeling quite rare, and the texture and color, that of old ivory, have been delightfully preserved. This bowl is cut from a solid block, and hollowed for only about half its depth; its design is absolutely simple, and the scale of its ornamentation is so well chosen as to convey a sense of immediate harmony.

This matter of copying a stone design is not quite on a par with the reproduction by casting, of terra-cotta models, for garden ornaments, but it also may be justified, within narrow limits, by both theory and practice. When a craftsman of first rate ability reproduces an ancient piece of stone in fresh material, the result may be as defensible and even desirable as the copy of the Velasquez "Las Meninas" at the Prado by a creative modern painter. In each case, a new public is obtained for an object well worthy admiration, while the copy itself, under the hypothesis cited, may be a work



From the H. O. Watson Gallery

A GARDEN URN

The central member old, the remainder modern

of intrinsic interest and value. Again, the practical need of more than one example of a single design was often felt, even by the early gardeners. Look at Versailles, at Fontainebleau, at the Boboli Gardens in Florence, at the Villa Pamfili Doria at Rome—at nearly any formal garden on a large scale, and you find stone or marble urns and benches, repeated in facsimile to fill out the needs of a decorative design. Probably, however, these were made by one hand, or set of hands,

and under the supervision of the adapter of the design.

Further, there was no chance then to use the pernicious steam drill, which, in spite of the cheapness of labor in Italy, has invaded that country's marble yards, fastening its measured and impersonal touch upon work that should never have suffered it. Many of the modern reproductions that find their way through our tariff wall bear the tell-tale marks. You may see long channels gouged out without the variation of a hair's breadth in width, as if run under a metal planer, and there are small drill holes so deep and sheer that no hand tool could well have entered them—the machinery is a sort of enlarged dentists' outfit, with borers and gouges.

If modern American gardens had yet developed a distinct style out of the eclecticism characteristic of to-day, there might be more incentive for the production of new designs in garden marbles. As it is, an old Italian or French piece, wisely chosen, harmonizes perfectly with surroundings that are themselves too often copies of foreign schemes. But does this wholesale transplanting of the antique tend toward developing a national manner here? Have these old well-heads, made originally by the Italians by hollowing out the capitals of discarded columns, any expressive relation to American life and circumstances? Beautiful and inspiring as they often are, they must be looked upon rather as educational factors and as means to an end than as finalities in the garden decoration of this country. Sarcophagi happen to be well fitted to hold plants, though drain holes for the latter are often drilled in an unsightly manner, but they are wholly exotic here. From this point of view, the New York collector that seriously contemplated taking an unusually large and fine sarcophagus, smoothing and glazing the

inside and using it for a bath tub in his house, was no more inconsistent than the garden maker that fills a carved stone coffin with flowers or shrubs and places it on a terrace.

But the real beauty of the best of these importations is a sufficient password; at some later period in the evolution of American gardens there may arise a style of ornament more nearly embodying native ideas, and yet based on a knowledge of and familiarity with the old European marbles. Probably this development will be in the medium of terra cotta, rather than in stone, the former being much nearer, in its possibility of rapid production and its property of taking a vast variety of shapes, to the American temperament. It is hard to see a commercial future for the stone worker of to-day in this country if he attempt to evolve new designs from old models, and at the same time employ only the best craftsmanship. Who can pay him, that might care to do so, for his time?

Much more reasonable would it be to expect this latter move to come from the Italians themselves. If modern Italy had a spark of artistic originality or could draw upon its ancient treasures for inspiration and with those as a starting point, bring forth designs—thus reflecting the influence of the twentieth century upon seventeenth century patterns—if there were a perceptible forward movement in that land of glorious tradition, she might still be the prolific source of patterns both new and true. But in these days, when supply and demand are so closely in touch, and the commercial spirit necessarily dominates all things, there is sure profit in copying antiques, and so the craftsmen of the peninsula are no longer designers but imitators. Incidentally, their market is almost wholly foreign. There are virtually no new gardens of any account being made in all Italy.



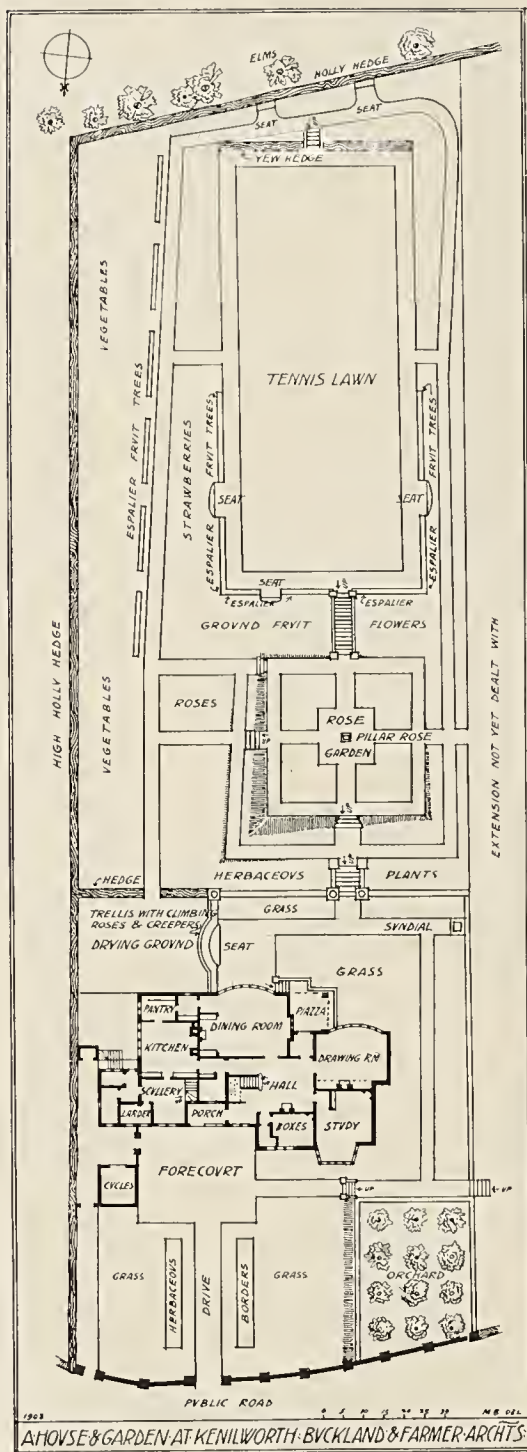
From the H. D. Gardiner Gallery
AN OLD STONE ESCUTCHEON
FOR THE HOUSE WALL

NEW DWELLINGS IN THE SUBURBS OF BIRMINGHAM

DESIGNED BY HERBERT T. BUCKLAND AND HEYWOOD FARMER

THE SMALL suburban or country house will always receive more ready attention from the general public than is accorded to architectural work of other kinds on account of the maximum of purely human interest that attaches to it. In the scheme of such

houses the pomp and romance which should be inseparable from a large public building or mansion are not to be considered or provided for, and there is rarely that attenuation of opportunity which the tenement or terrace house entails. Between these two,



THE PLAN

Herbert T. Buckland and Heywood Farmer, Architects



A HOUSE AT KENILWORTH, WARWICKSHIRE

The South Front and Gardens



A HOUSE AT KENILWORTH

The North Front



THE DINING-ROOM

A HOUSE AT KENILWORTH



THE STUDY

A HOUSE AT KENILWORTH



THE NORTH FRONT

A HOUSE (A) AT EDGBASTON



THE DRAWING-ROOM

A HOUSE (A) AT EDGBASTON

House and Garden



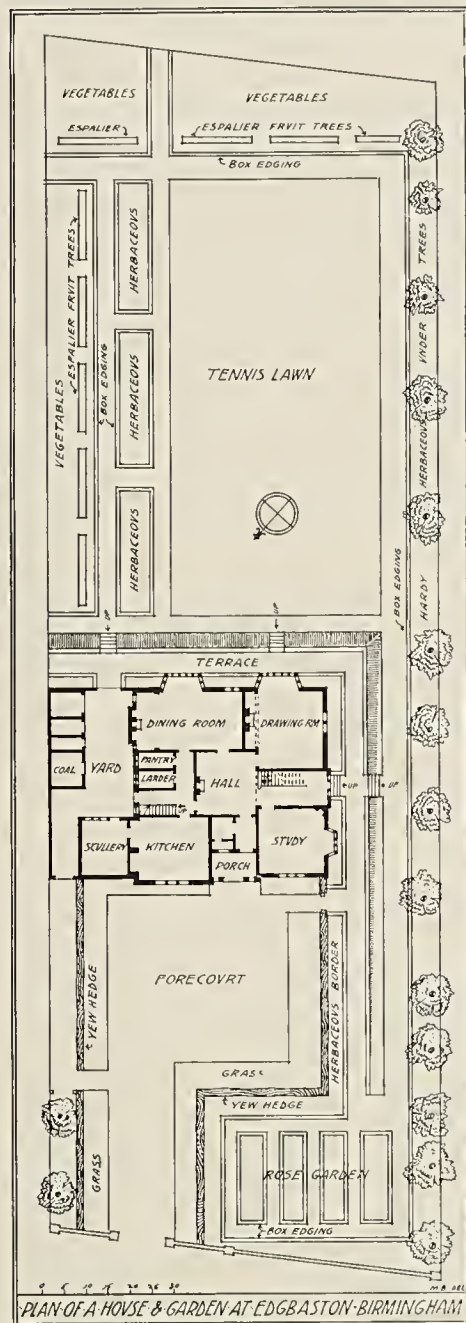
THE HALL OF A HOUSE (A) AT EDGBASTON

therefore, comes a building which errs neither on the side of necessitated discomfort nor of unnecessary luxury — to wit, the small country house.

It is because of this interest that a quick acceptance is gained to the views of any architectural craftsman who is willing to bear in mind the fact that a small house should be simple in its architectural quality as in its dimensions, and who refuses to perpetuate the Victorian ideal, deemed a mean affair indeed unless decked with all the spurious dignity and details, caricatured in the one case and mutilated in the other, of the Greek temple and the Renaissance palace.



THE STREET FRONT OF A HOUSE (B) AT EDGBASTON



THE PLAN OF A HOUSE (A)
AT EDGBASTON

*Designed by Herbert T. Buckland and
Heywood Farmer*

Such an architect has but to turn to that tradition which lingers on in the unpretending streets of the country town, weary of waiting for a logical development and tolerated more by lack of local prosperities than by any reverence for its intrinsic charm and suitability.

In the work here illustrated the thread of this tradition has been skilfully picked up and as cunningly

interwoven with the requirements of modern life. In every case, materials, strictly local, have been used in a simple manner mostly on small plots of ground, which have all been laid out in a more or less formal scheme. Any natural declivities, though slight in all cases but one, have been utilized to the fullest extent in terracing and in forming banks. Thus variety is obtained, while the values of grass lawns even where space is precious, have not



A HOUSE AT LYNDEN END



ENTRANCE TO THE HOUSE AT LYNDEN END

been overlooked as a means both for recreation and as breath-givers to the lay-out.

In the house at Kenilworth, a boldly sloping site gave great opportunities for effect on a small scale in the rough stone retaining walls round the lawn, and the interior fittings of this house are admirable in their simplicity, devoid of effort yet correct in proportion.

At the Edgbaston house (A) the woodwork has been worked out in each of the principal rooms from the same basis of design—an excellent arrangement, too often lost sight of and one giving a feeling of great coherence to the internal aspect of the house. The square plan here is an economical treatment where it is not always easy to avoid clumsiness in the elevations, but the difficulty is well got over in this case.

Although the sloping buttresses of the house at Lynden End give this example a touch of the prevailing fashion which even the bold treatment of the large dormers cannot dissipate, there is a well-marked vein of novelty through all these houses which cannot fail to be refreshing.

M. B.

THE REBUILDING OF AN OLD GARDEN

ABANDONED and overgrown, the garden of "Grape House" has long been an object of curiosity in the vicinity of Chestnut Hill, Philadelphia. A railroad has robbed the region of its former agricultural character and has circumscribed lands which once surrounded the homestead of a last century country seat. Through the trees of an apple orchard great mounds of unheeded box can now be seen from the windows of passing trains. Garden paths which once were neatly set walks have fallen into disorder, and it is now possible to form only a dim idea of a garden which was once the graceful accompaniment of the house.

This is one of the few old gardens of the formal sort existing in America, and it has, like its contemporaries, an interesting history. It differs from them, however, in that its design is of French origin, rather than English. The land on which it was built was given by William Penn to Francis Daniel Pastorius; and after several subsequent changes of ownership it passed, in 1796, into the hands of Frenchmen. The last of these was John Du Barry, who, acquiring the property in 1803, laid out the gardens in the formal style. His design has almost completely disappeared in the neglect the garden has suffered, but its distinguishing architecture remains. This consists of the grape-house and the high stone walls extending outward from it upon each side and enclosing

the end of the garden farthest from the house.

Du Barry was not only a skilful agriculturist; he was greatly interested in silk culture, and it was said that the row of trees in his garden forming the "mulberry walk" he planted to supply food for the silkworms. The apple trees still standing on the place were brought by him from France. All of the grounds were most elaborately decorated with statuary, arbors, shrubbery and an abundance of flowers. The entire front of the picturesque house he built was covered with French roses. The stable was erected in 1812. While the larger rows of box were planted by Du Barry soon after his purchase of the property in 1803, the smaller hedges were set by a later owner, who also tore down Du Barry's house and erected two large barns and other minor buildings still standing on the place.

Whoever threaded his way in recent years between hedges almost meeting over his path has been struck by the foreign character of the place. But it is foreign only in arrangement, for the materials of the building are local materials, and those of the garden, too, are, with the exception already named, the natural flora of the Philadelphia locality, put to an artistic use.

The garden, we have said, is like many others, left to grow in idle ways, creating its own unappreciated charm; but its fate has



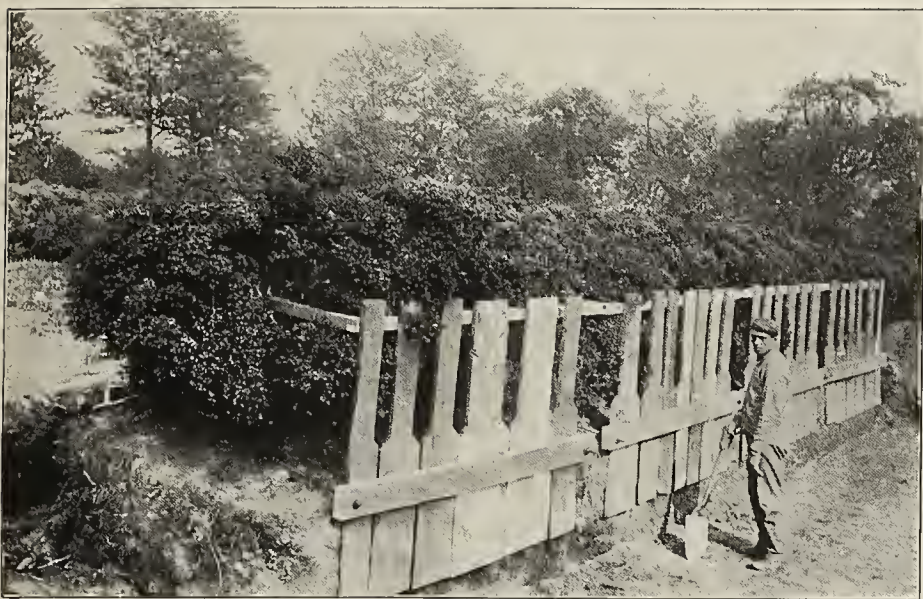
THE OLD GARDEN



THE TRENCH BESIDE THE HEDGE



AN END OF THE GARDEN AT "GRAPE HOUSE"

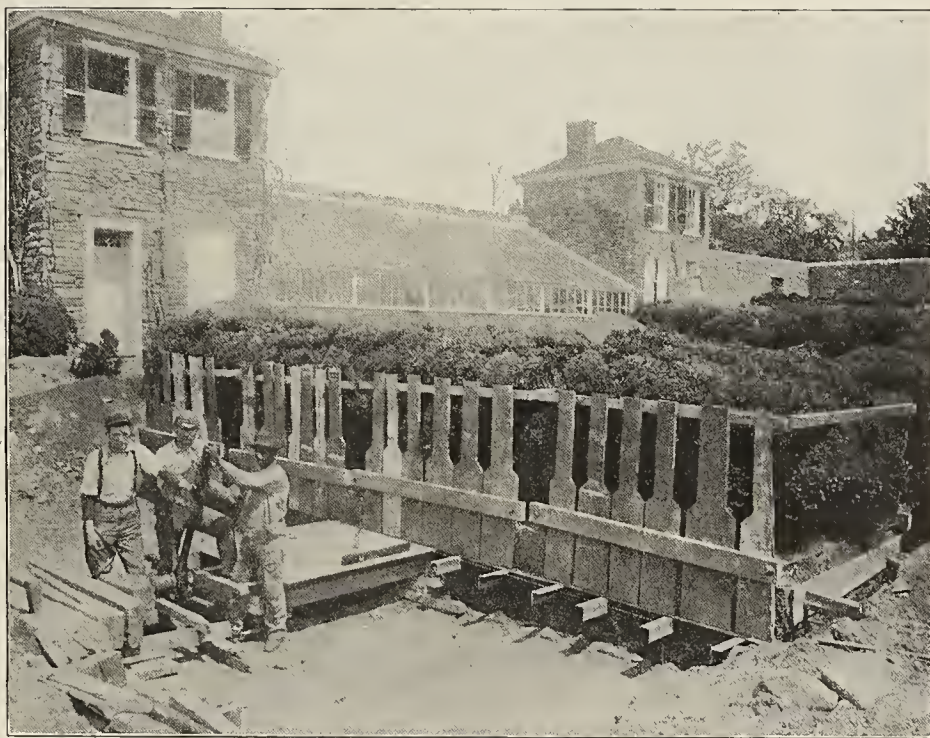


THE SECTION OF HEDGE SUPPORTED BY PLANKS

been far different from that of gardens of a hundred years ago. Having lately passed into the possession of Mr. Frederick W. Taylor, who is transforming the place into a generous suburban home, the magnificent old box bushes, instead of being swept aside to make way for an entirely modern creation, have been preserved and rearranged. The new owner boldly determined to transplant the box, applying it to a new design of walks and parterres. This was fraught with difficulties deemed insuperable by those who hold to the belief that box cannot be transplanted. But the moving of the bushes was not the transplanting of bushes only, but of bushes and soil without their being separated. Messrs. Olmsted Brothers were invited to prepare a plan. The position of the railway station, a hundred yards distant, caused the flower garden to be considered a thoroughfare in going afoot to the train, rather than reserved as the secluded spot our ancestors made it for their enjoyment in solitude and at leisure. The new plan, then, provided, as our illustration shows, a straight walk leading directly from the porte cochère of the house northeastward to the opposite end of

the flower garden and turning to a foot entrance to the property. Carriages are to reach the house by means of a main entrance opening from the road directly upon a forecourt. Service teams will use a secondary entrance and court farther to the west. The drive is a private thoroughfare controlled jointly by the owner of "Grape House" and one of his neighbors. The road on the east is the only public thoroughfare near by.

Northwestward of the main walk through the garden is a semicircular hedge, behind which will be planted tall conifers with the object of screening the greenhouses. On the other side of the walk are two shield-shaped parterres, between the outer edges of which is a small sunken enclosure providing seclusion where the mistress of the new garden may enjoy quiet hours, perhaps in watching the issue of her horticultural experiments. The parterres have been broadly laid out so that their size will be in scale with the large hedges which are to enclose them. This idea has apparently been departed from in



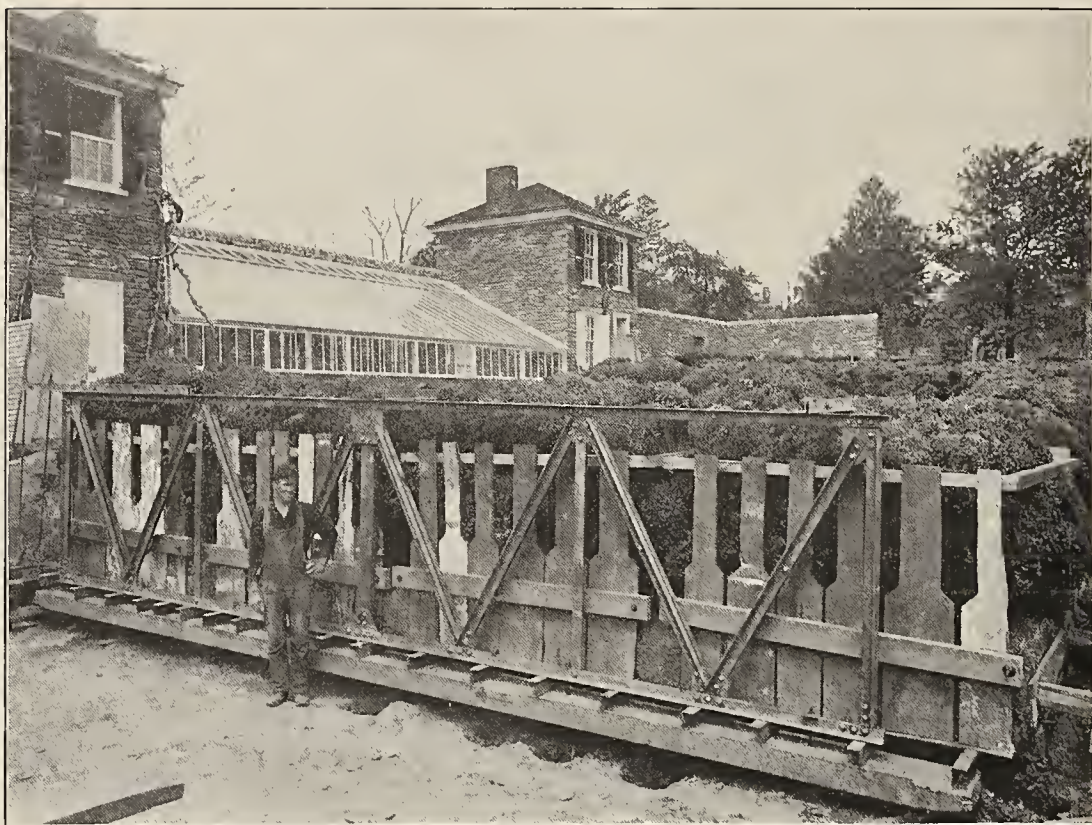
FORCING IRON PLATES UNDER THE ROOTS

the division of beds within the parterres, but this feature, as it is indicated upon the plan, is at present considered tentative only.

All of this design was to be carried out with an acre of box beautifully matured but of wildly crooked growth. The grades established by the new design left many staggering lines of plants doomed to be buried if not somehow recovered and raised to the new level of the garden. Mr. Taylor was advised

against the transplanting of box of such an age, but he decided that matter for himself, secured the services of a capable engineer in the person of Mr. Harold Vanduzee, hired his laborers and horses and set about the task.

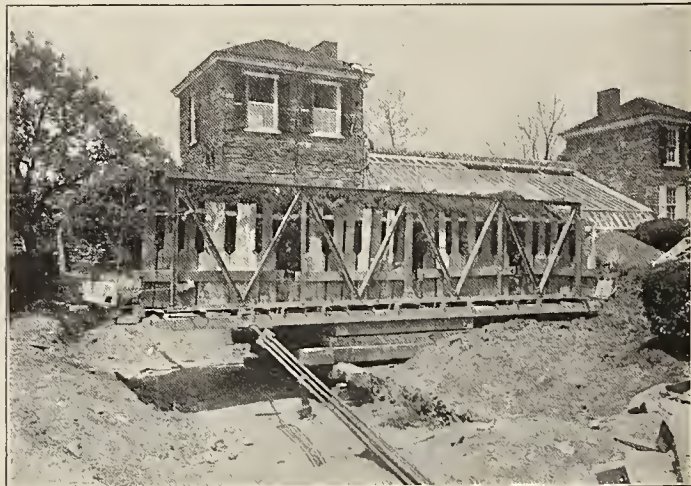
Where a few months ago the old garden reigned in stillness broken only by notes of joyous birds, the pandemonium of labor now prevails amid a confusion of green verdure, men and horses, freshly turned earth, scaffolding and gear in which only a sharp observer can picture the new garden which is in the making. The rolling



THE MASS SUPPORTED BY THE TRUSS

ground of the garden has everywhere suffered upheaval; and here and there single bushes await, almost tottering upon a ridge of earth, their turn to be borne away to new locations.

The transplanting of the box is accomplished in the following elaborate manner. A trench is dug on each side and parallel to a line of bushes to be removed. A row of short planks is placed upright and close together around this rectangular mass of earth containing the bushes and their roots. Steel plates with sharpened edges are then driven horizontally through the soil below



TURNING THE HEDGE BEFORE MOVING

the roots of the box by means of screw jacks having a purchase on the opposite side of the excavation. When sufficient plates to support the mass have been forced into position, several long bolts are passed underneath, clamping the planks closely against the soil to be transplanted. The whole mass is then raised by means of jacks, and heavy timbers are placed underneath, to which are bolted two light steel trusses. The section of hedge is now ready to be transported by means of rollers and horses. In some cases it is necessary to first

over, no plants have been lost in the removal, a fact which is proved by the new growth already visible. The plates pierce the rocky soil without serious difficulty, for the weight of earth seems to keep the plate rigid enough to overcome any stone yet encountered. The plates, it should be mentioned, are reinforced below by means of three lengths of angle irons, the front ends of which are sharpened. The men work in three groups: those that prepare the excavation, those that drive and fix the plates, and those that move the load. The great-



THE HEDGE ON ITS WAY TO A NEW LOCATION

turn the load upon a turn-table, made of timber, so that it can the more readily enter the new location awaiting it.

In the meantime a space has been prepared by putting in it six inches of sand and then a foot or two of good top soil. The latter is brought up to the required finished level of the new position, one inch per foot of fill being allowed for the ultimate settling of the ground. A line is strung above the hedge as a guide to putting the section of hedge into position.

Nearly all of the garden has now been successfully replanted in this way. More-

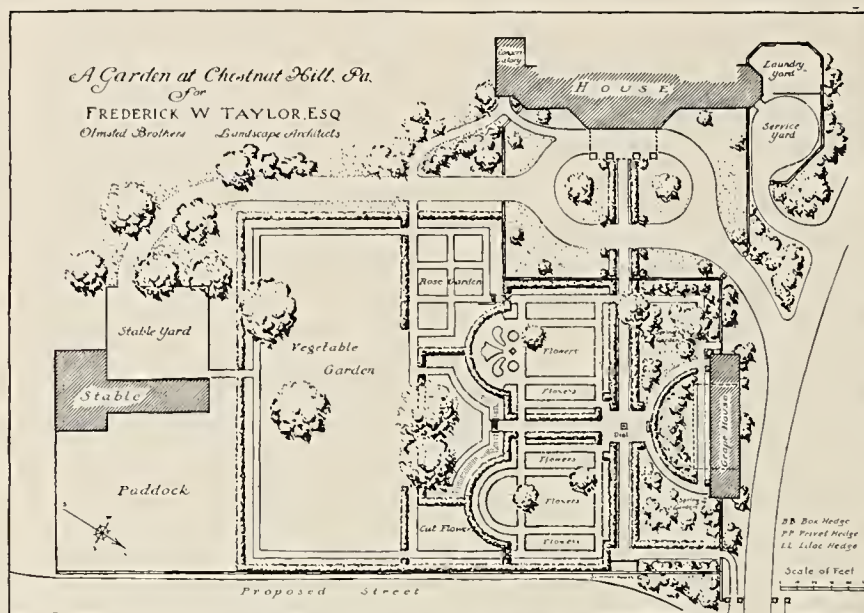
est length of hedge moved at one time has been about thirty-five feet, but the average length is twenty-five feet, the entire moving of which is accomplished in three days.

The problem of moving the venerable bushes was soon solved, but to match the plants in their new order so as to obtain an equal row of bushes having the natural wavy outline, required constant study and care. It has been necessary in many cases to move single bushes so as to place them among neighbors of their own size. End bushes have to be particularly well selected,

and the visitor during this hot weather notices an awning placed temporarily above a single bush, cherished on account of its surpassing beauty and the conspicuous part it is to play in the new design. It has been decided not to clip the hedges, but to

preserve the natural wavy outline the bushes have assumed during their years of unhampered growth. The few gaps which can be found in the newly set hedges underneath the profile of foliage are to be filled with new plants, and an even appearance of the sides cultivated by spreading apart a branch of leaves and holding it in that position by wire attached to the ground until new leafage fills the space. Nevertheless it will be impossible to obtain here the evenness which young hedges may have, nor is it desirable to do so when more graceful and sympathetic than their neighbors of to-day are these grand old bushes of a hundred years ago.

Privet and lilac have been used for new hedges which have been required to complete outlying portions of the garden, and the place will offer a permanent compari-



THE PLAN OF THE NEW GARDEN
Prepared by Messrs. Olmsted Brothers

son of the three materials, the diversity of color and texture. Fortunately for the new garden, its designers refrained from the use of small features and subdivisions, which would have indeed appeared inconsequential beside boundaries whose size nature has fixed and which no amount of pruning can now reduce. Neither has architectural ornament been introduced. A sun-dial is the only artificial object.

The whole work—*tour-de-force* as it may seem—has been devised to utilize and display the old box which is the true and distinguishing feature of the garden.

The extensive task now going on at "Grape House" is, in fine, a successful effort to obtain what it has heretofore been supposed age alone can give—a modern garden of mature box. The expense of the undertaking—the cost of whose apparatus alone was considerably more than two thousand dollars—will be in future years a small consideration compared with the enjoyment of redolent banks of bushes which two generations have planted.

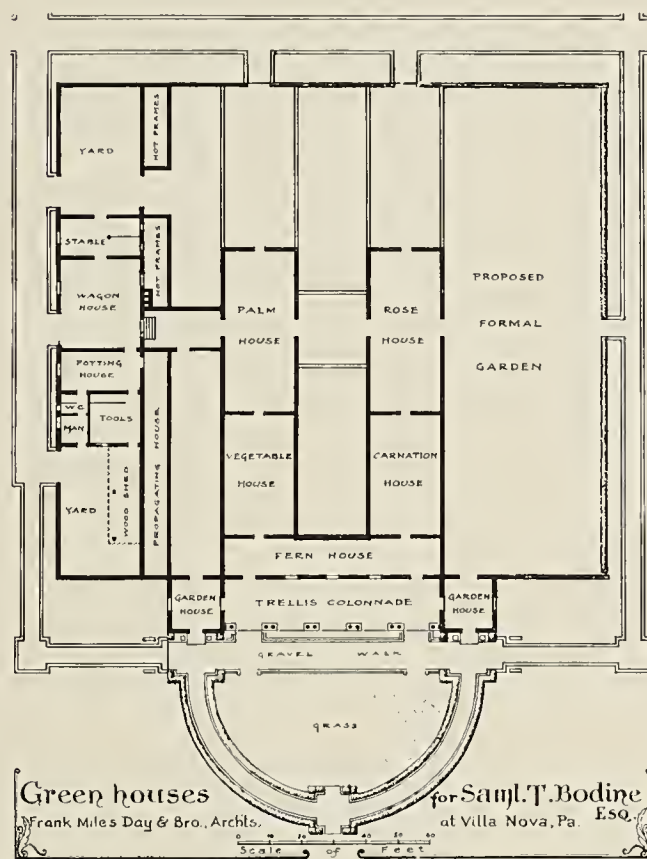


The Old Barn at "Grape House"

A NOVEL GROUPING OF GREENHOUSES

DESIGNED BY FRANK MILES DAY & BROTHER

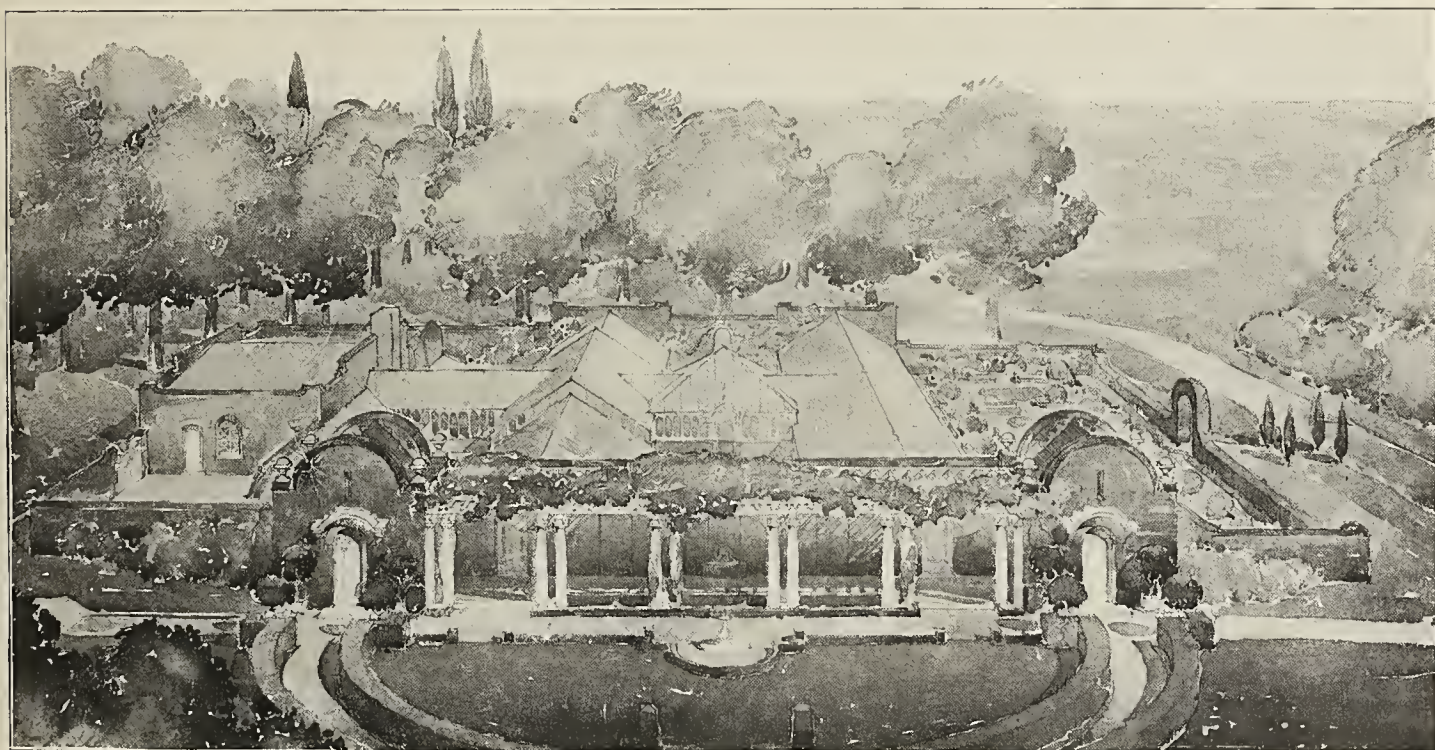
WHATEVER may be said against formality in the design of house grounds or gardens must change from condemnation into praise at any orderly arrangement of the utilitarian buildings upon a country estate. If such an arrangement succeed in transforming objects which are usually unsightly into attractive features of the place, serving at once the two ends of utility and beauty, those responsible for the work may congratulate themselves at having made important progress. Care and money are



THE PLAN

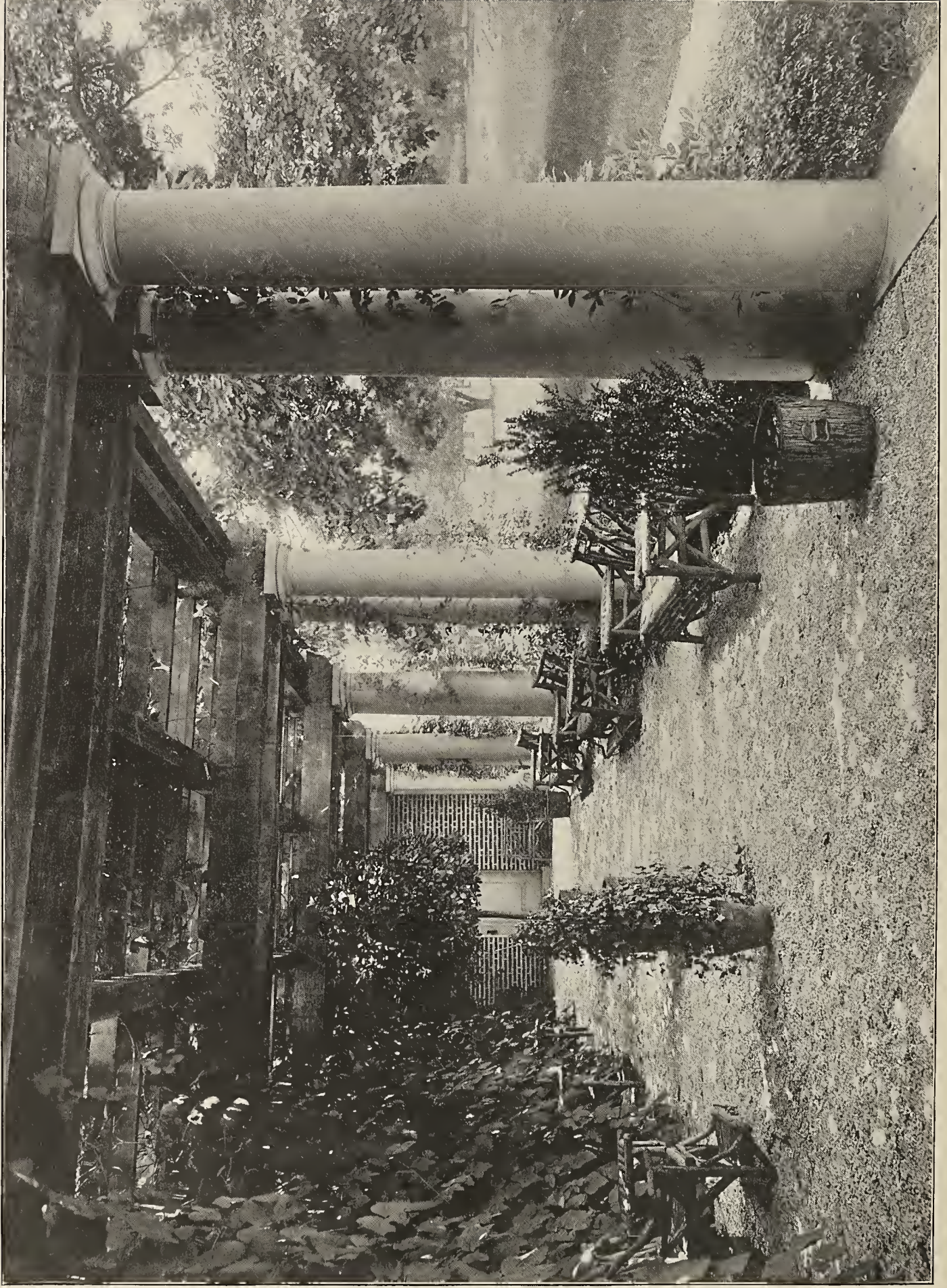
The portions executed are shown in solid black

spent upon a house and its immediate surroundings; the entrance gate, the drives and perhaps a formal garden have received attention the result of which draws admiration from all visitors. Perhaps a pretentious greenhouse stands conspicuously upon the lawn, a satisfactory sight at least to the owner of the various structural patents which have made its erection possible, but it is rarely a thing of beauty. How different from this—the reception room of the estate—is the portion of the grounds that one dis-



A VIEW OF THE GREENHOUSES WHEN COMPLETED

From a water color drawing made by the architects, Frank Miles Day & Brother



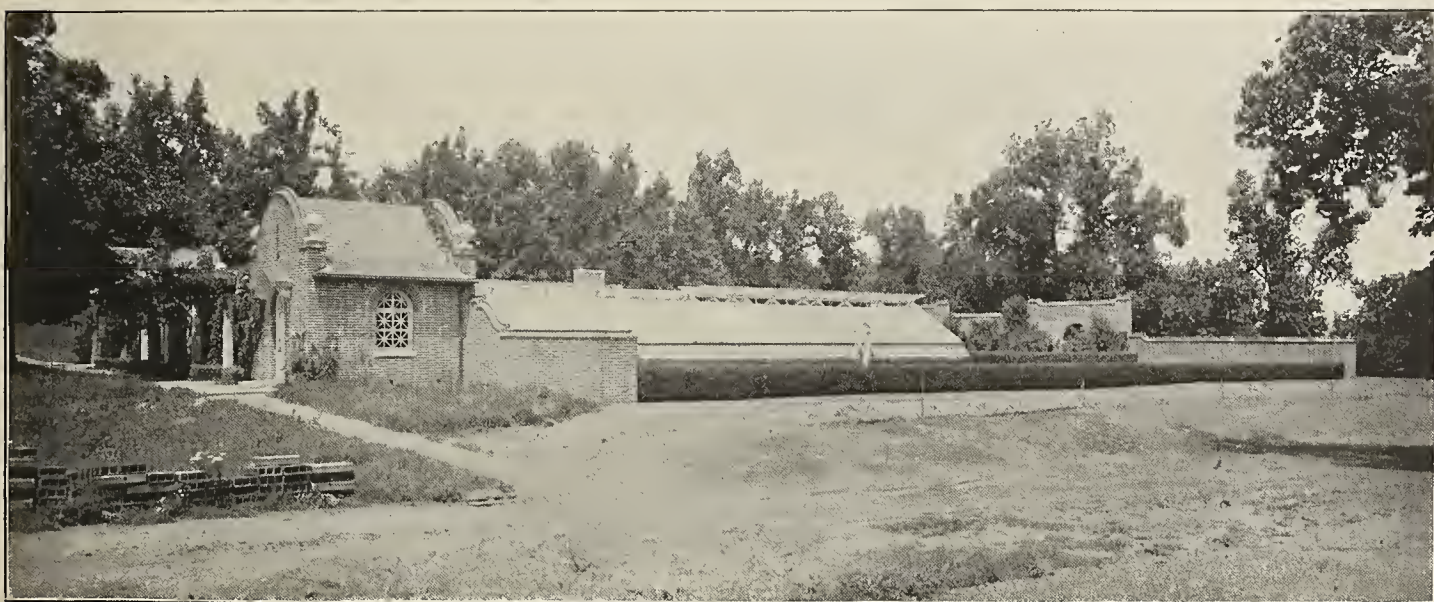
THE TRELLISED COLONNADE OF A GROUP OF GREENHOUSES AT VILLANOVA, PENNA.

covers in stepping through a hedge or thicket into regions where the real work of the place is done. Here are usually hot-beds, propagating cellars, wagon sheds and stables, manure pits and the rubbish heaps hospitable to all the wreckage of the estate. Such a hedge is likely to extend from the kitchen or service wing of the house. It encloses a privacy which is content with ugliness only because its unpleasing scenes are viewed from the kitchen.

That these buildings can be made objects of beauty and also an attraction of the estate, is shown by the accompanying illustrations of a system of greenhouses designed by Messrs. Frank Miles Day & Brother for the

which is in the least attractive. By surrounding the greenhouses with walls, she suggested that they could be made very picturesque and beautiful, and these walls, she urged, would give fine opportunities for climbing plants or espaliered fruit trees.

Both the architects of the present work and their clients were quick to see the value of the suggestion, and accordingly the greenhouses at Villanova were enclosed upon three sides by brick walls. There is enough space between the glass and the walls to give ample light and air, so that plants may thrive within while the observer without is spared the view of a sea of glass fiercely flashing the sunlight. The main body of the structure is

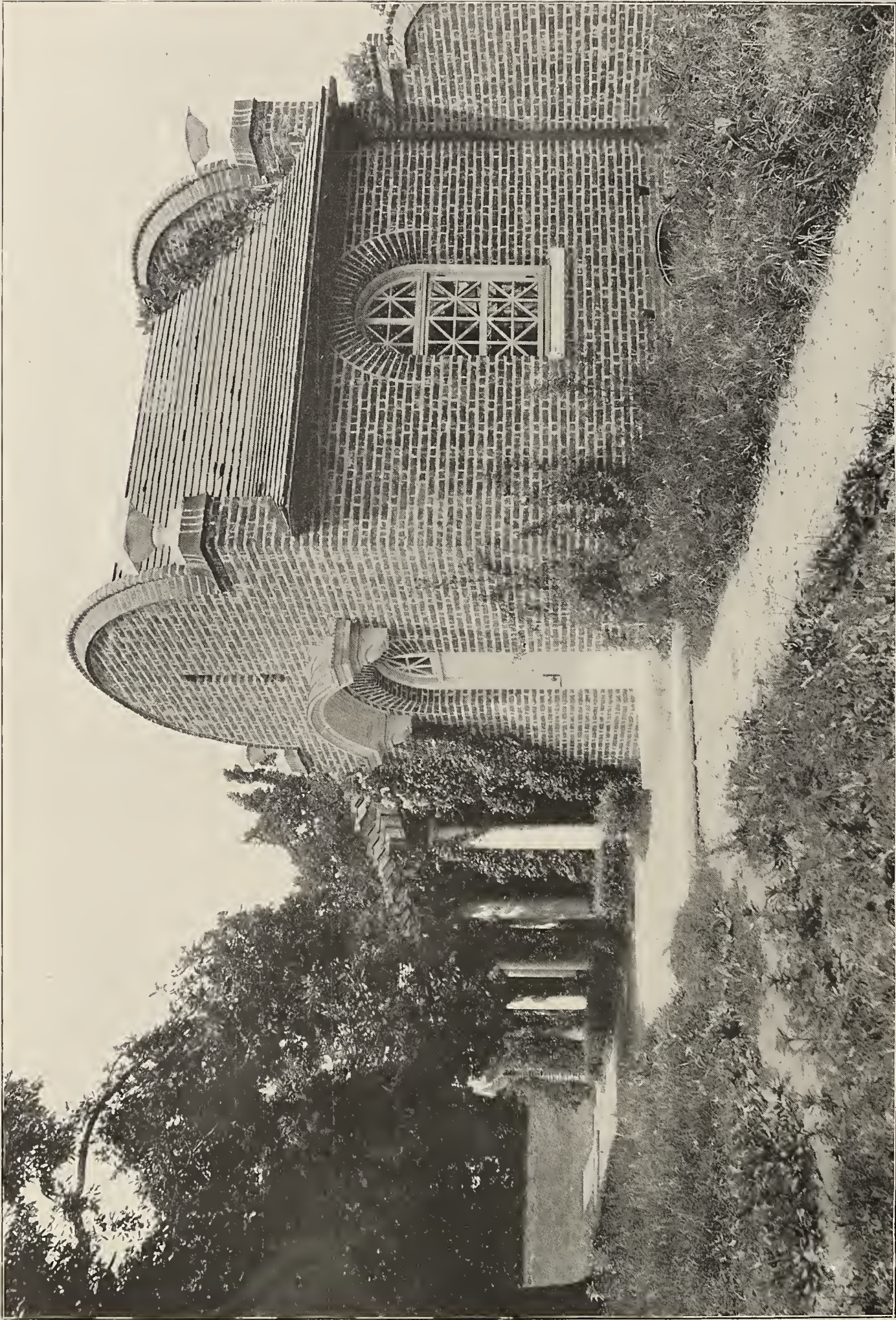


THE GREENHOUSES FROM THE SOUTH

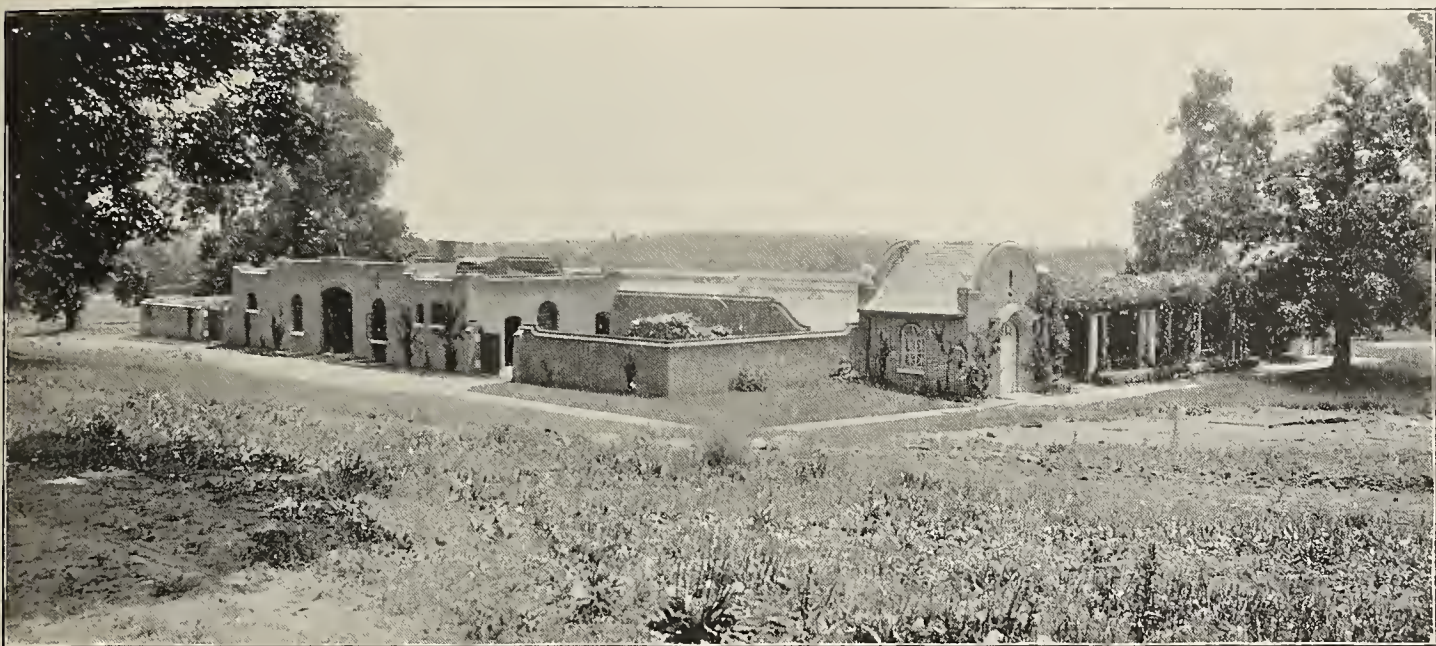
estate of Samuel T. Bodine, Esq., at Villanova, Penna. Here is an ingenious grouping of not only the greenhouses themselves, but of all their accompaniments, including the horses and teams engaged upon the garden work. All of this is enclosed within distinctly defined boundaries to which are added details of a charming architectural character. The idea sprung, it has been learned, from a remark which Miss Jekyll has made in one of her books. It applied to her own country, England, but the reader realizes at once its pertinence to America. There is no reason, was the burden of her thought, why greenhouses should be the unsightly objects they usually are. There is nothing in the aspect of those built according to stock designs

occupied by the greenhouses proper. These have not yet been completed according to the architects' scheme; the open lines reaching toward the upper part of the plan on page 89 show their ultimate extension. Along the southwest side, and forming a decidedly ornamental façade to the building, is an open colonnade connecting two delightful garden houses. These are built of coarse brickwork which is ornamented by suitably simple and bold details in stone and wood.

Immediately back of the colonnade is the fern house, originally located here because of the northern exposure. It is impossible to foresee, in designing, however, all the conditions which influence the eventual arrange-



ONE OF THE GARDEN HOUSES AT VILLANOVA



THE GREENHOUSES FROM THE WEST

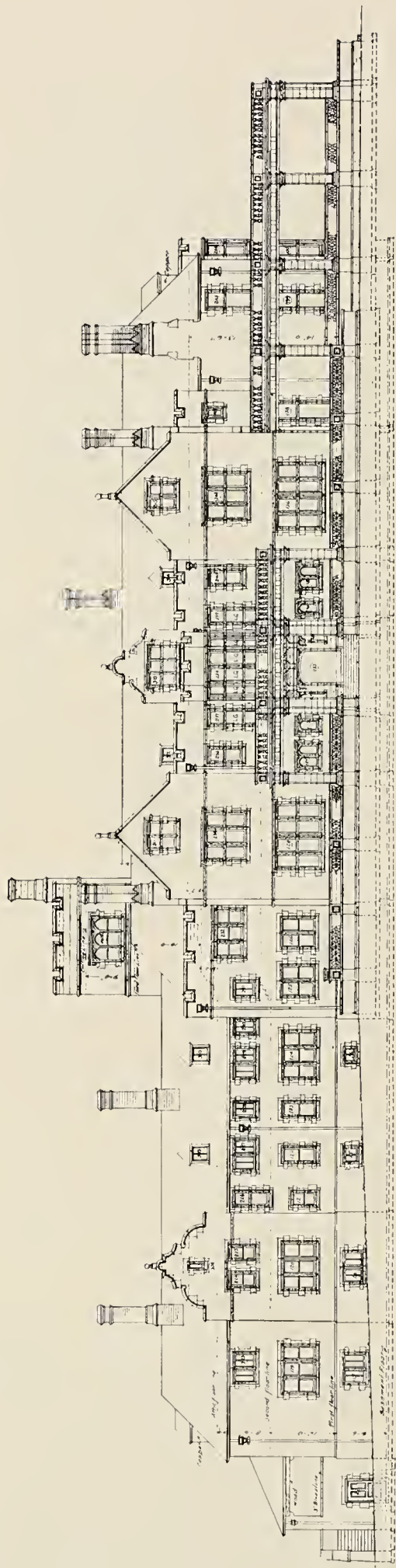
ment of a building's contents. The ferns have been found to do best in the section marked on the plan as "palm house," and in the space back of the colonnade, primroses thrive in company with cyclomen, cineraria and other small blooming plants. There are few roses in the greenhouses, the space originally allotted them being now given over to vegetables. In the propagating house, pansies and violets are chiefly raised in the seed-beds. Hot frames are also provided for.

The greenhouses have been constructed on the modern steel frame system by Messrs. Hitchings & Co. They are heated by hot water, the full efficiency of which is obtained in the propagating house by means of enclosing the front of the space under the tables by solid boards. The tables themselves are of cypress in narrow strips set with spaces between them. Thus the heat from the pipes below is made to find its way up through the sandy soil of the bed upon the table.

Upon the west of the greenhouses are located the stables, the potting house, tool house and yards. In the last are a compost bed, a stock of fuel wood and space for the preparation of soil. From the wagon house, coal teams deposit their load through a man-hole in the floor into the boiler room below. This room continues under the potting and

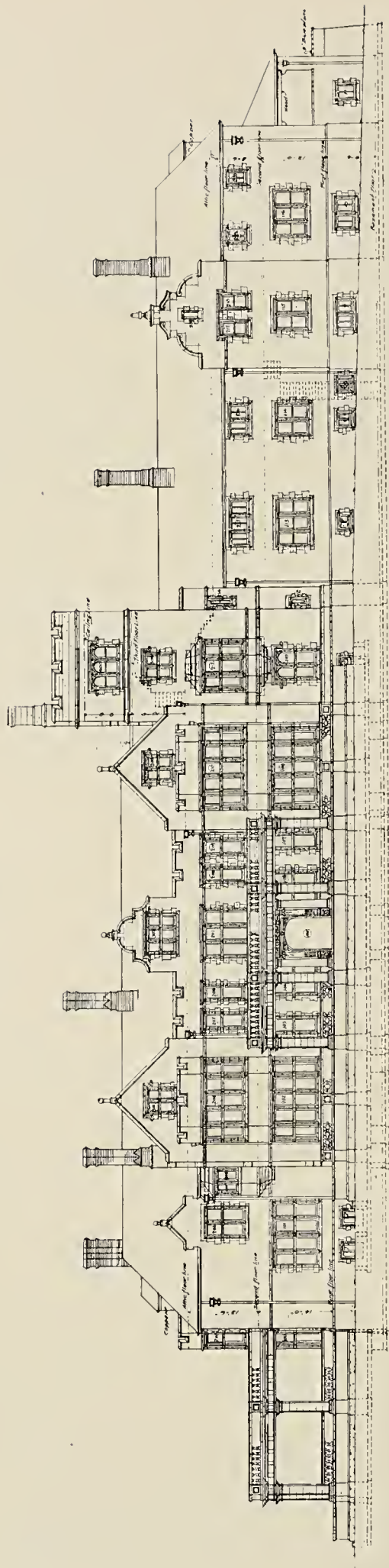
tool houses and is reached by means of stairs from the latter. Near the boilers, and having the advantage of their warmth, are extensive mushroom beds. In the man's room are only toilets and lockers for the workmen, sleeping accommodation being unnecessary.

Walks surrounding the buildings were designed with careful symmetry, but they have not in all cases been carried out. That the place has scarcely suffered from their abandonment can be seen in a certain forgotten air which surrounds the garden house illustrated on page 92. In front of these houses a semi-circular lawn surrounded with hedges was proposed with a view, doubtless, of forming a composition with a superb grove of chestnut trees near by and enclosing a stalwart specimen which stands out like a sentinel from its fellows. This lawn has not been constructed, nor has the flower garden, which is intended to balance the stable yards on the opposite side of the greenhouses. Here the hedge which forms a boundary to the group was intended to be kept at the height of the brick walls for which it is a substitute in the design. Notwithstanding this incompleteness of minor details, the group fully demonstrates the good results obtainable if architects and greenhouse engineers could work in harmony.



WEST ELEVATION

ELEVATIONS.—FROM THE ARCHITECTS' DRAWINGS

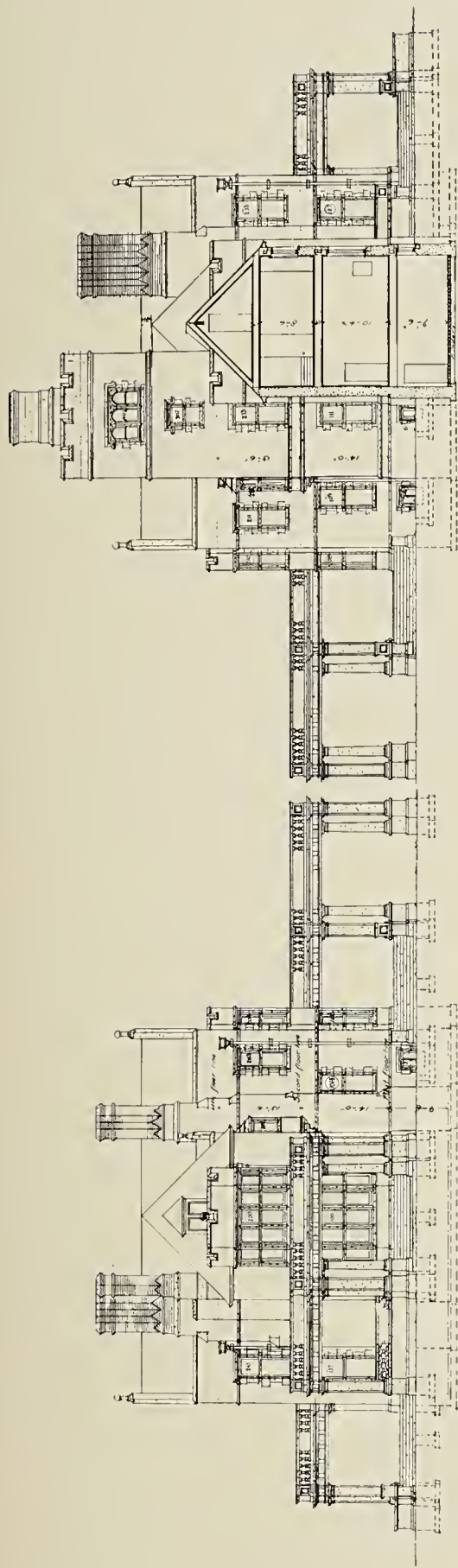


EAST ELEVATION

A RESIDENCE IN COURSE OF CONSTRUCTION AT VILLANOVA, PENNA.

FOR FRANCIS L. POTTS, ESQ.

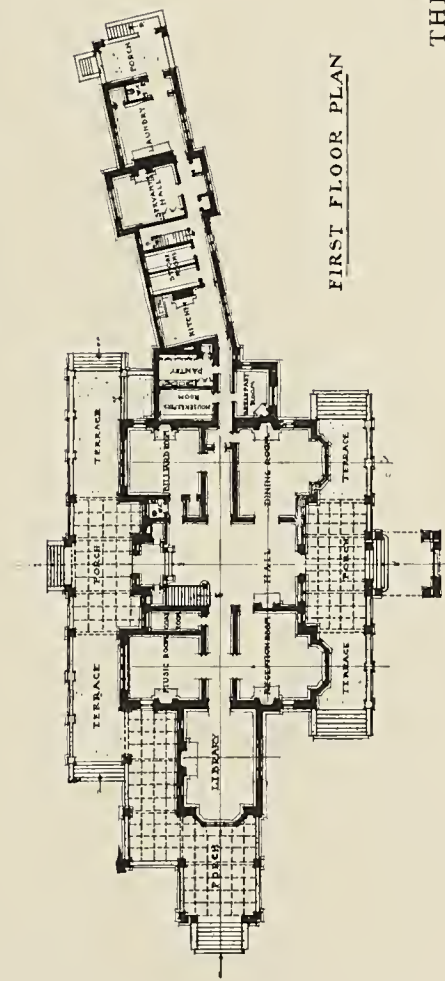
COPE & STEWARDSON, ARCHITECTS



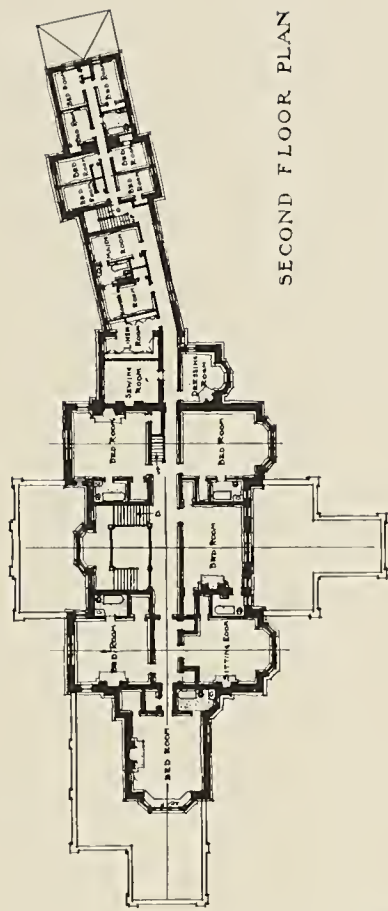
SOUTH ELEVATION

NORTH ELEVATION

ELEVATIONS.—FROM THE ARCHITECTS' DRAWINGS



FIRST FLOOR PLAN



SECOND FLOOR PLAN

THE PLANS

A RESIDENCE IN COURSE OF CONSTRUCTION AT VILLANOVA, PENNA.

FOR FRANCIS L. POTTS, ESQ.

COPE & STEWARDSON, ARCHITECTS

THE new Conservatori Palace opened this season on the Capitoline Square in Rome presents, in contrast with the old museum there, almost opposite ideals and principles in the study of ancient art. "In the old museum," writes Rudolfo Lanciani in a London weekly, "the works of statuary, restored so artfully that it is almost impossible to distinguish the original parts from the additions, were placed irrespective of age, school or place of origin—to please the eye, to fill up certain spaces and to add to the decoration of the halls, the gilded ceilings, polychrome floors and gaudy walls of which struck the observer even more forcibly than their archaeological contents."

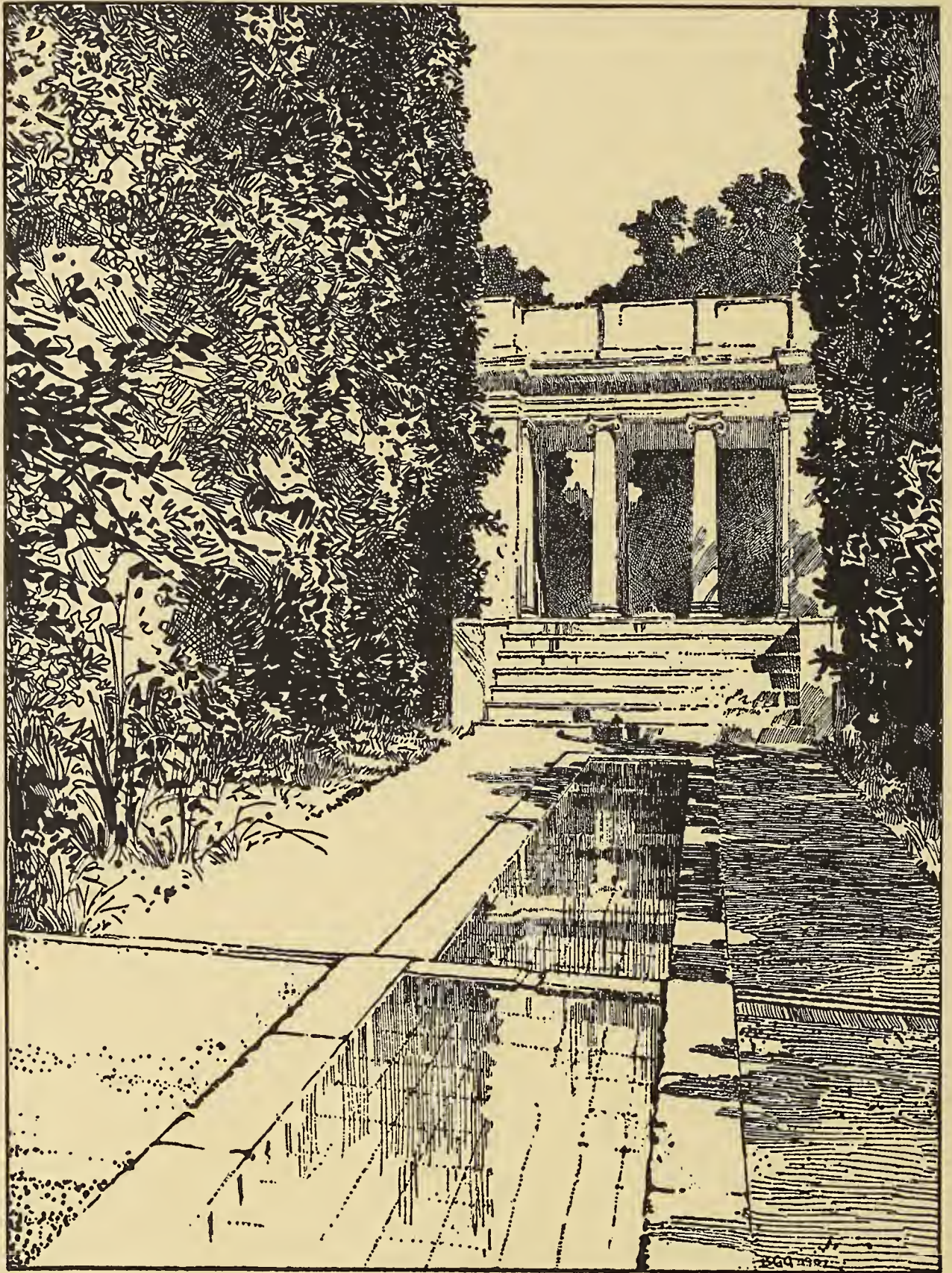
Contrasted with this are the tastefully simple walls and galleries of the new museum whose contents has been arranged by Mr. Lanciani himself. The interior plan of the old building is anything but favorable to a modern system of arrangement; but as far as possible, the objects have been disposed according to their place of discovery. A doubtful scheme anywhere but in Rome. From that sacred ground of antiquity, however, have been lifted from the dust the art remains of almost a single people and epoch, and there can be but few false juxtapositions in the grouping which has been followed. In the *Sala dei Giardini Lamiani*, for example, have been placed the marbles found in the park laid out by Ælius Lamia on the Esquiline Hill. In the *Sala dei Giardini Mecenaziani* are the remains which were found in the Gardens of Mæcenæ, and there are other similar illustrations of what Mr. Lanciani calls the "topographical order."

Happily for the illustration of ancient art as it was applied to the open air, these rooms of the museum open upon the old kitchen-garden of the Conservatori. This has been transformed into a classic *viridarium* with its typical shrubs and flowers, *hermulæ* at the

crossings of the paths, marble tables and seats, sun-dials and fountains. The watch dog that has been placed at the gate of this garden is the very one that has guarded for four or five centuries the gate of the Gardens of Mæcenæ, the power and strength of limb that was found in the breed of Molassis being expressed in *verde ranocchia* marble, which is nearly as hard as basalt. In a similar manner to the introduction of plans as ornaments to architecture, which was done in Renaissance and Gothic times, the bare wall on the north side of the *viridarium* has been made use of for the reconstruction of the plan of Rome which was engraved on marble slabs by command of the Emperor Septimius Severus and continued by that of Caracalla. As the Italian law fixes the ownership of the state upon all relics found on public domains, the necessary pieces which are required to make this object intelligible are likely in time to turn up and permit the restoration to be completed. Likewise it is probable that other outdoor ornaments of the Romans than have been already placed in the *viridarium* will make their way to the new collection on the Capitoline Hill and add their wealth to the mine of antiquity which has long existed there in the old museum.

Thus in Rome of to-day has been reproduced with the minimum of artificiality the antique pleasure garden, that exemplar of garden-craft which served long after the Roman regime had passed away. Here beside the old square the Italians call the Piazza Campidoglio are assembled, as if by the refined choice of a bygone patrician, the sculptures, fountains and minor monuments which took their form when Rome itself was coming into being. As if later generations would give only their best skill to housing these precious remains, the objects now occupy buildings whose site, whose design even, was fixed by Michael Angelo, and whose details were guided by Vignola.





AN ALLEY WITH POOLS AT "EL FUREIDIS"

Drawn by Bertram G. Goodbue

House & Garden

Vol. IV

SEPTEMBER, 1903

No. 3



The Setting of "El Fureidis"

"EL FUREIDIS"

AT MONTECITO, CALIFORNIA

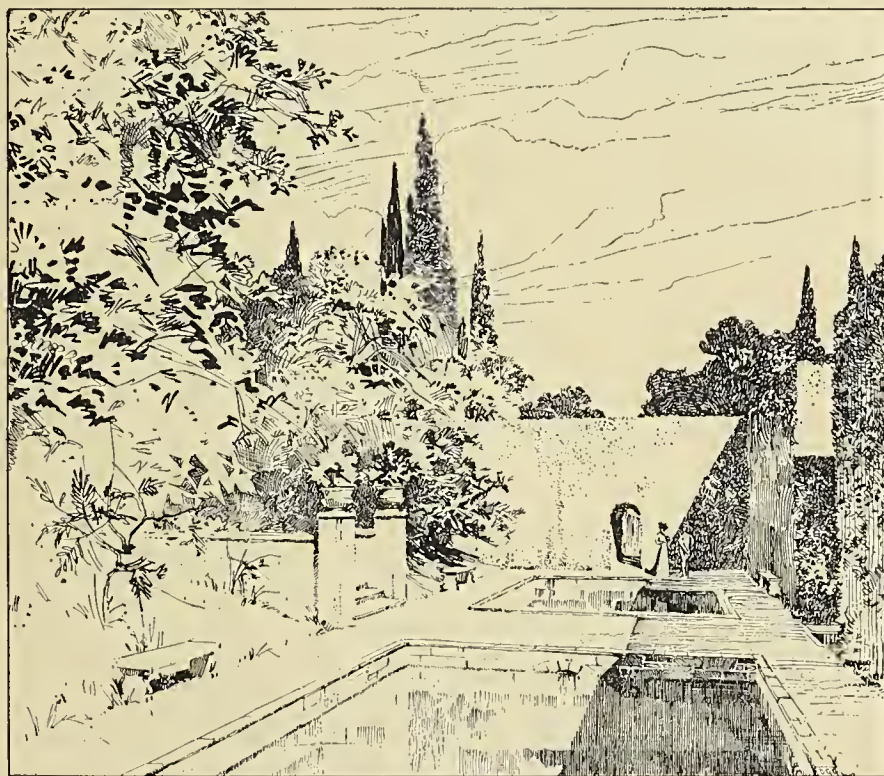
THE VILLA OF JAMES WALDRON GILLESPIE, ESQ.

Designed by Messrs. Cram, Goodhue and Ferguson

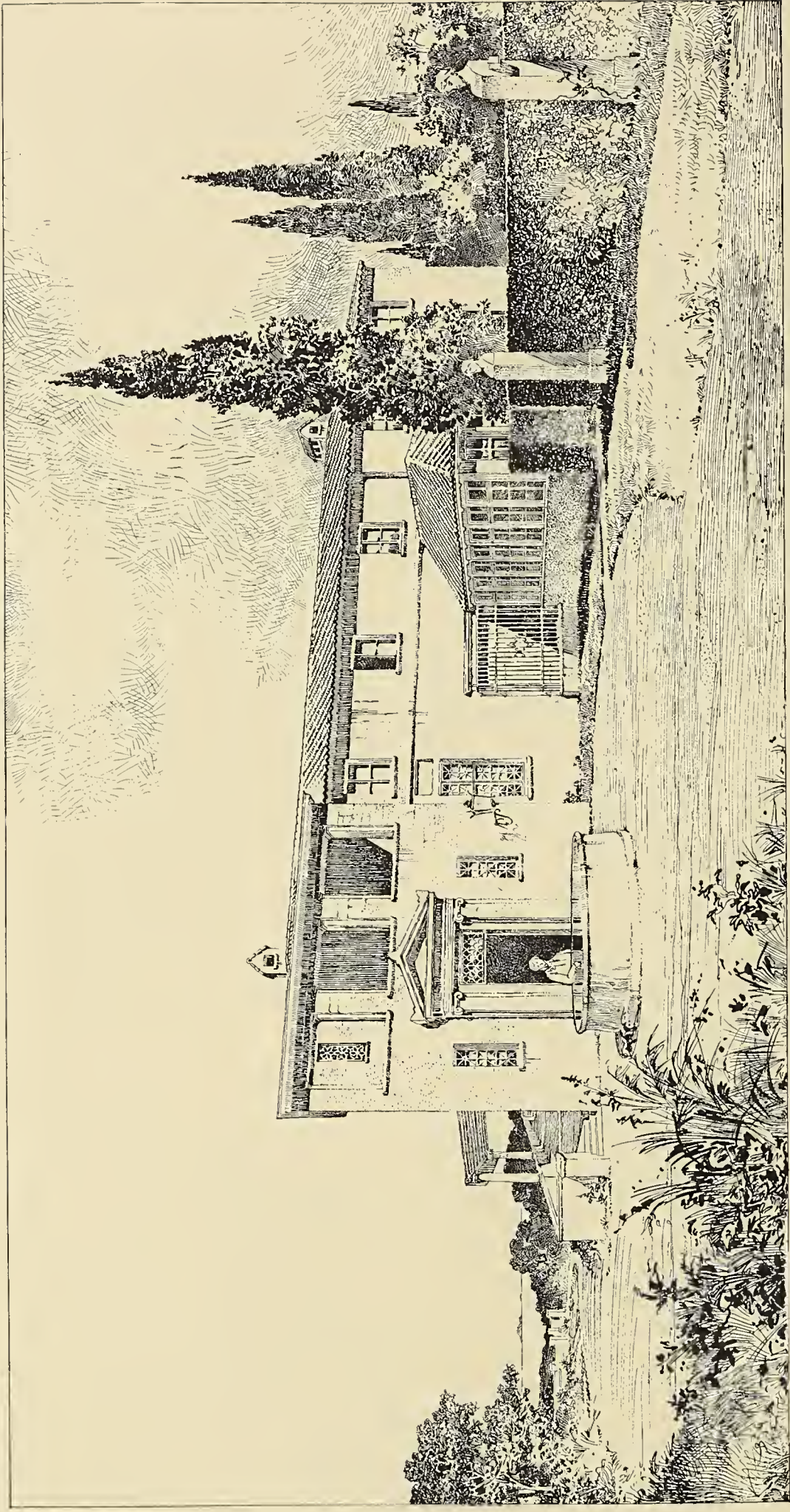
IMAGINE a little valley lying between the scarped and serrated ridges of the Santa Yuez Mountains and the purple Pacific, whose shore forms a long curve of gleaming white, terminated at the westward by the little promontory which hides Santa Barbara and at the eastward by the Etna-like mass of the Rincon,—a valley with a rise of several thousand feet from sea level to mountain peak, and this in less than four miles—wherein all trees and all flowers seem to reach their ultimate perfection. This is the setting of "El

Fureidis," a place which it must be remembered is, as yet, no more than a garden in process, and one which does not aim, when completed, to any great effect of magnificence. Here will be little or no marble; all the ter-

aces, walls, balustrades and steps are constructed of sandstone quarried on the estate and finished, where finished at all, in whitewashed cement. That the reader may judge for himself of the eventual truthfulness of the drawings, a few photographs, either purchased in Santa Barbara or taken only a



THE POOLS AT THE HEAD OF THE ALLEY



THE ENTRANCE SIDE OF THE HOUSE
AT "EL FUREIDIS," MONTECITO, CALIFORNIA

Drawn by Bertram G. Goodhue



THE GENERAL PLAN OF "EL FUREIDIS,"

AS PREPARED BY THE ARCHITECTS, MESSRS. CRAM, GOODHUE & FERGUSON

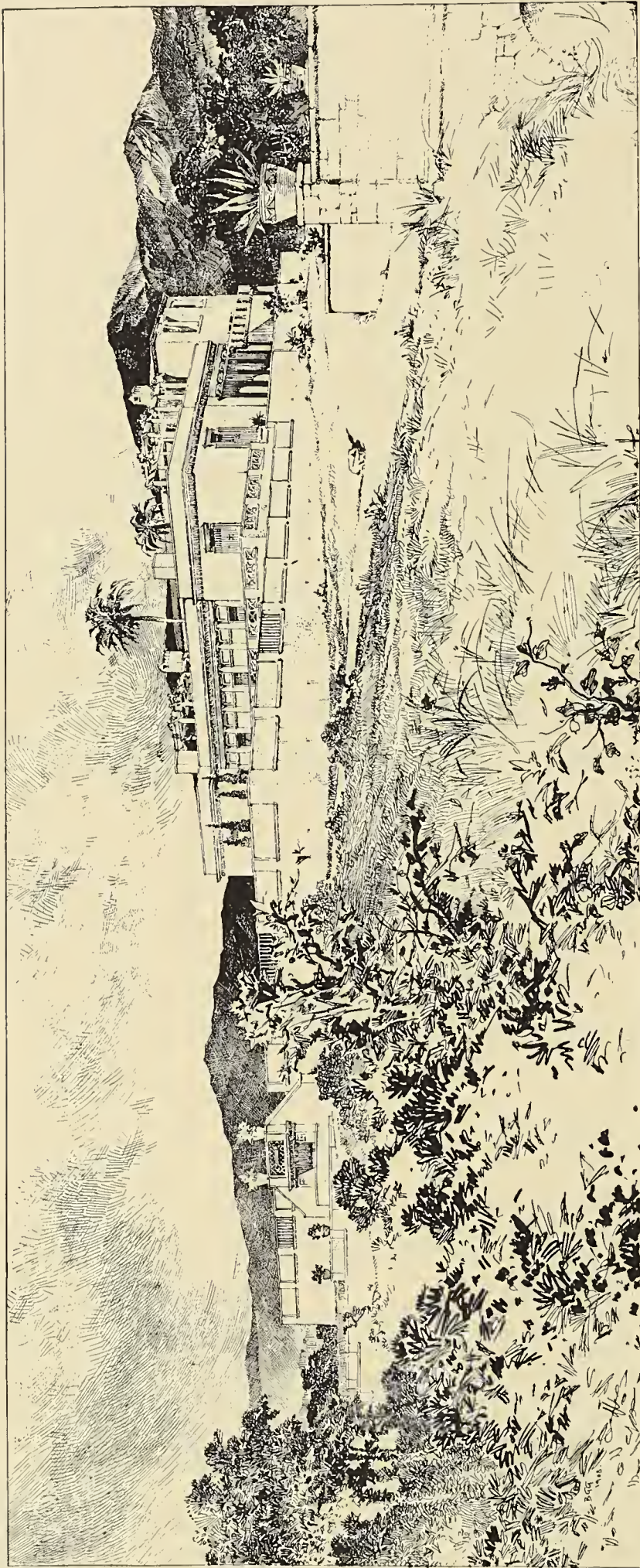
AA—House	J—Pergola	T—Ancient Causeway, constructed by the Indians under the direc- tion of the first mission priests
B—Patio	K—Exedra	U—Gardener's House
CC—Pools	L—Javanese Hut	V—Lattice House for growing tree ferns and jungle palms under protection from light
D—Stable	M—Tennis Court	W—Flower Garden
E—Paddock	N—Jungle	X—Terminal Stairway
FF—Fountain	O—Shrine	Y—Olive Orchard
G—Pavilion, overlooking creek widened into lake	P—Rose Garden	Z—Pasture
HH—Steps	Q—Lemon Orchard	
II—Bridges	R—Reservoir	
	S—Greenhouses	

few weeks ago by the writer, are reproduced for comparison.

The estate itself is not large—not more than thirty-five or forty acres—and is situated almost in the center of the valley, neither too low nor too high, for Montecito boasts four separate and distinct climates. At the seashore it is damp and slightly cold—nights, with pale luminous mists, through which the ilex or California oak rises portentous; then comes the middle zone wherein the owner of "El Fureidis" has succeeded

in bringing dates to fruition; then the torrid zone—the zone of prickly pear and sage brush—wherein almost everything native to the genuine tropics might be induced to thrive, were not water so difficult to be had at any price; and finally there are the mountain tops not infrequently capped with snow.

Southern California is indeed "Our Italy" and something more, for its climate is far more favorable to the growth of strange, almost tropical plants. Its oranges, grapefruit and lemons are become commercial



THE HOUSE FROM THE SOUTHEAST
"EL FUREIDIS"

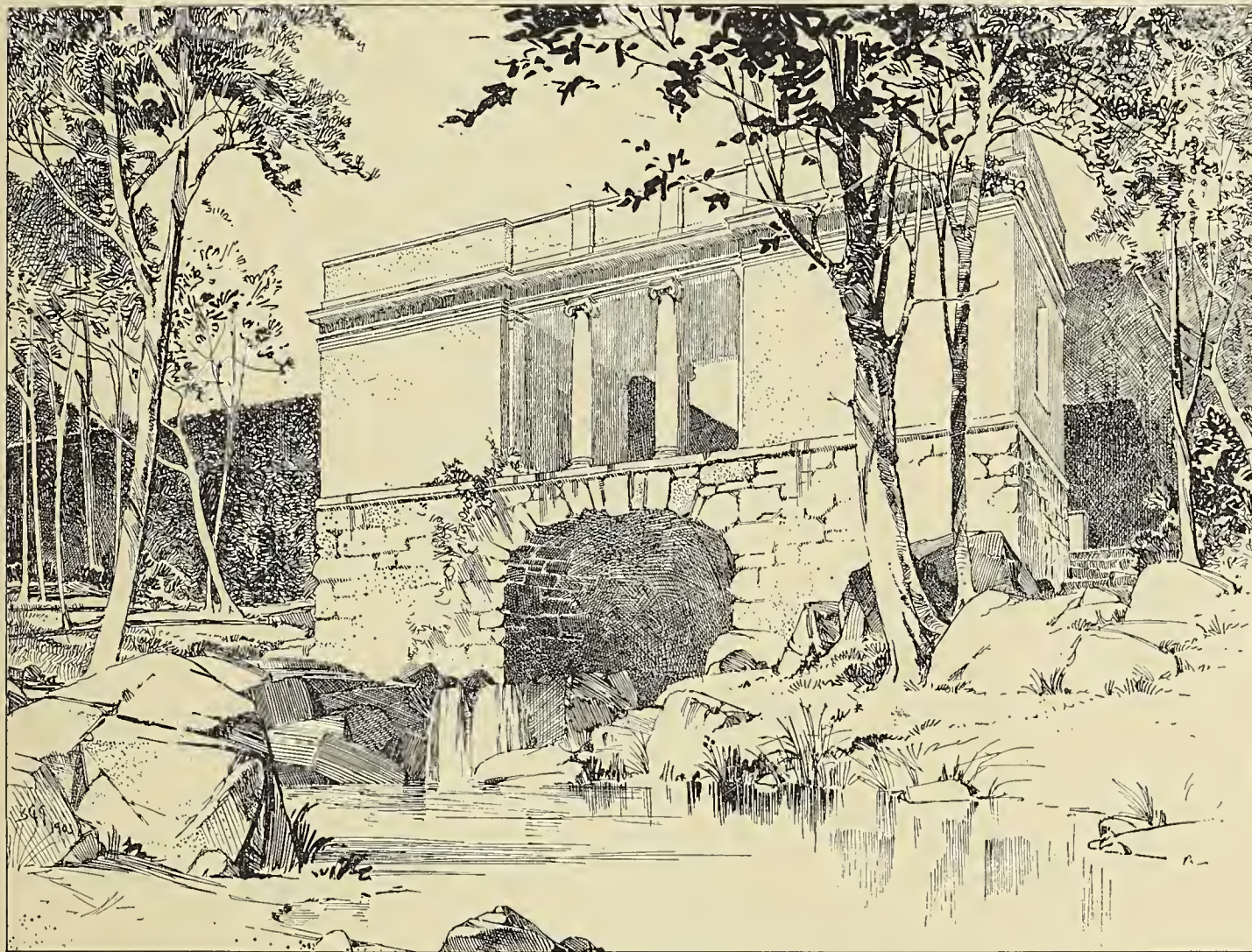
staples, but none but those who dwell there may enjoy guavas, loquots, even chimoyas, by reaching their hands out to the branches of their own trees.

The former owner of the property had already built a house, a small, wholly unimportant structure of wood, and had to a certain extent laid out its approaches; and the present owner adopted as permanencies one or two of the original features. For example, the avenue from the entrance gate is unchanged in its direction, though undoubtedly considerably changed in effect, since on either side are now ranked a double row of palms, already of quite imposing height. This adoption or adaptation of some of the original features

will account for a certain lack of coherence in some of the minor portions of the plan, such as the placing of the bridge reservoir and pergola; but by cutting and forming rigidly confined vistas and pathways, these have been brought fairly in harmony with the more important and more recent portions of the design. The position of a number of important and valuable trees was also determined before the present plan was made. All credit is therefore due to the owner, who was also the designer. It was he who determined the reservoir with its surrounding pergola, the pathway, down whose center water runs in a channel not more than two inches in diameter, and the semi-circular pergola built to command one of the loveliest of vistas.

"El Fureidis" is happy in its topography, being an almost continuous slope from the most northerly limit to the little *barranca* or gully at the southern confines which, in the spring, is a roaring mountain stream. Upon the highest point, as may be seen by a reference to the plan, only a few rods from the edge of the domain, will be placed the house, of which as yet only the rectangular court has been laid out in the rough, and to which

court or *patio*, to give it its Spanish name, was the common property of Moor and Christian in the Gothic Period and was brought over to Mexico by the earliest conquerors, at once making its way northward in the wake of the mission priests. If any further justification were needed for this return to the ancient model, the general character and conformation of the landscape, which is classical to a degree, would furnish it.



THE PAVILION AT THE END OF THE ALLEY OF POOLS

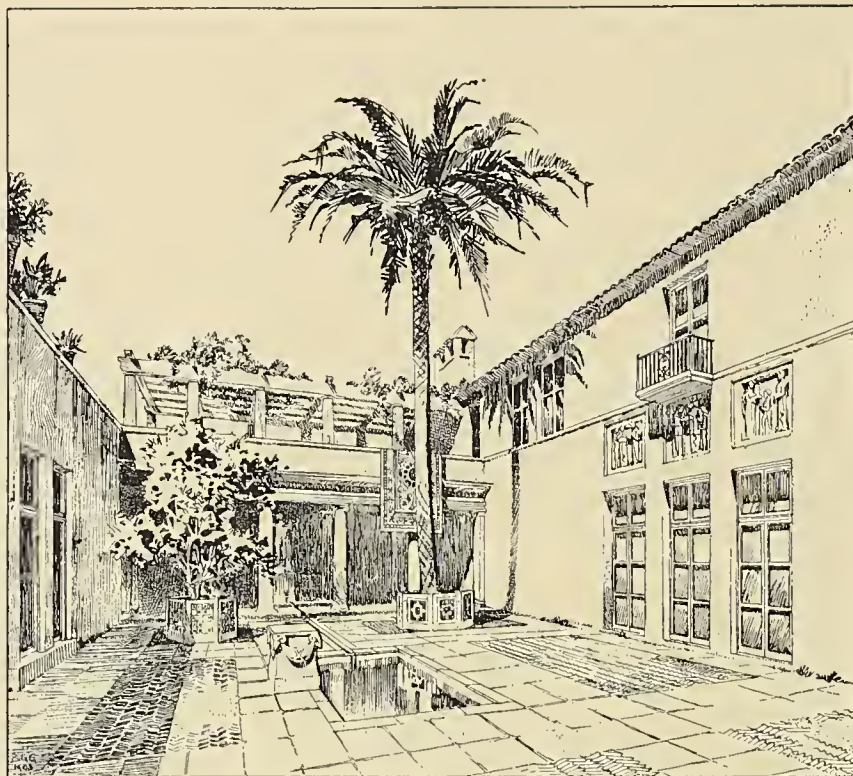
The side appearing above overlooks a stream which is here widened into a natural pool

four trees of different varieties have been removed. The house itself follows very closely the ancient classic model, being a rectangle of somewhat more than a hundred feet surrounding just such a court as may be traced in the ruins of Pompeii, and which has come down to the Californian in an unbroken tradition. Taken by the Roman colonists to Hispania and meeting with no modification of any importance since, the

The gardens, as well, are in the main classic, though they are, perforce, subject to one important modification. The lack of water is the only drawback to the production of satisfactory gardens on the Pacific Coast, and this drawback both owner and architects deliberately set themselves to overcome. To this end Mr. Gillespie and one of the firm employed by him made a journey through Persia, there finding most beautifully de-

signed formal gardens produced under conditions similar to those obtaining in California. At Tivoli, the Mecca enshrining that Kaaba of the formalist in landscape architecture—the Villa d'Este, water is, if such a thing be possible, perhaps too plentiful; and the Anio tears over its cliffs and through its caverns with such frightful

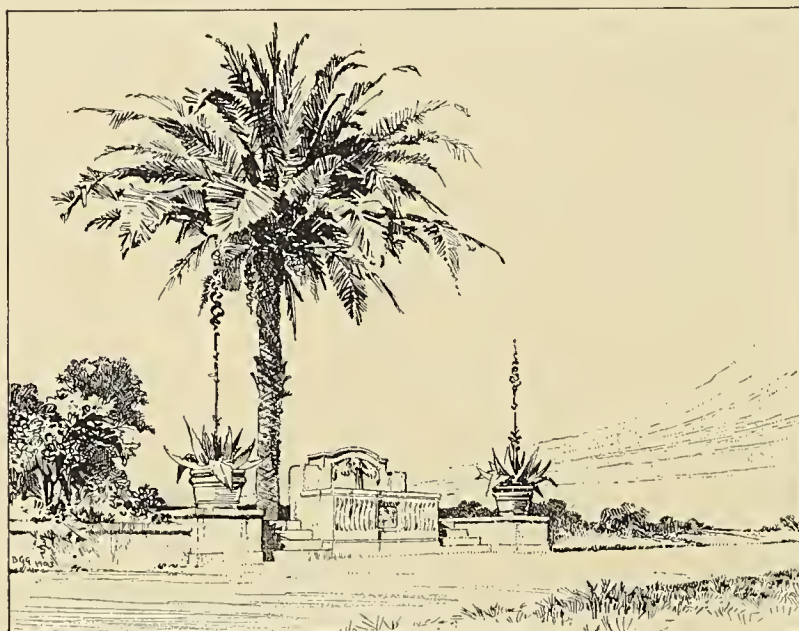
force as to warrant destruction to any artificial boundaries, no matter how carefully constructed, were its whole volume made to pour through them. At Shiraz, in Persia, on the other hand, water is valued at so much, precisely as in California; even at the magnificent Bagh i Takht, or Garden of the Throne, crown property though it is, the tiny jets rise only on one day of the week. This condition of things has brought about a most ingenious economy, and still pools, in which every blossom and bit of foliage is reflected, take the place of the white foam and ripples of Tivoli and Frascati. So the Gardens of "El Fureidis" are not wholly Italian. The house and the architectural detail generally is Greek, not the Greek of the Ger-



THE PATIO OF THE HOUSE
"EL FUREIDIS"

whole structure raised on a high basement, the better to view the long pools, the flights of steps and the terraces above which rises the villa itself. This effect of this little garden-house is Greek, yet it is precisely the form most commonly employed in Persia; the gate-house of the Bagh i Takht being its model, as well as the main pavilion of the Chehail-Zitun at Ispahan, and that building in whose shadow Hafiz lies buried.

Throughout the whole estate the same commingling and harmonizing of oriental and occidental forms and principles has been held constantly in mind. Running along the southern façade of the house is a terrace occupied almost entirely by a long rectangular pool, a purely Persian device; and



TERMINAL STEPS
embracing a fountain at the end of an avenue leading from the reservoir

spread out immediately beneath this, lies the great terrace with its geometrical box-bordered flower-beds and two fountains, all surrounded by a solid balustrade and all as classical as the upper terrace is Persian.

In the center of the high southern wall of this great terrace is set a double staircase beneath which is a little tile-lined grotto and wall fountain. From this point one descends rapidly by a long flight of steps, broken by two broad landings, each with its fountain, to a grove whose foliage is so thickly luxuriant as to almost merit the name of jungle. Here the axial pathway crosses between two large pools, in which purple and pink lilies are already growing, and it separates on the farther side in two smaller paths between which lie three long equal pools, perhaps the most typically oriental feature of all. Each pool is raised a few

inches above its fellow and separated from it by a thin slab of stone in the top of which is cut a little semi-circular channel.

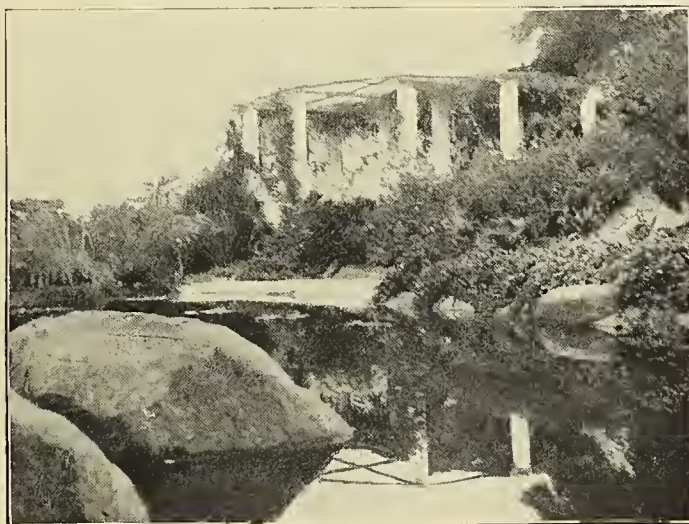
When the uppermost pool is filled, the water trickles gently through this into the succeeding one.

The gradual slope from north to south is so well adapted to the design that no more than an "inch" or so of water suffices to set all in motion. Then, when tank, pools and basins are filled and the supply shut off, it is hoped that the effect of the still surfaces, whose tank lining of pale greenish-blue tiles will seem to reflect an ever blue and smiling sky, will be no

more inferior to those gardens where water is abundant, than the placid depths of the gardens of Shiraz are inferior to the gushing fountains and rippled surfaces of Tivoli.



WORK NOW BUILT AT "EL FUREIDIS"



THE PERGOLA ON THE MARGIN OF A STREAM
Marked on the plan of "El Fureidis" by the letter "F"



B. Barnes' Mark



Hall-marks of the Colonial Pewterers



Thos. Danforth's Mark

OLD PEWTER

By EDWIN A. BARBER, A.M., Ph.D.

CURATOR OF THE PENNSYLVANIA MUSEUM, MEMORIAL HALL, FAIRMOUNT PARK

A COMPARATIVELY inexpensive substitute for silver, in the form of a composition, principally of tin, with a varying proportion of lead, has been extensively employed in many countries, from remote times, for the manufacture of household implements. This metal supplanted the earlier pottery and was in turn superseded by porcelain.

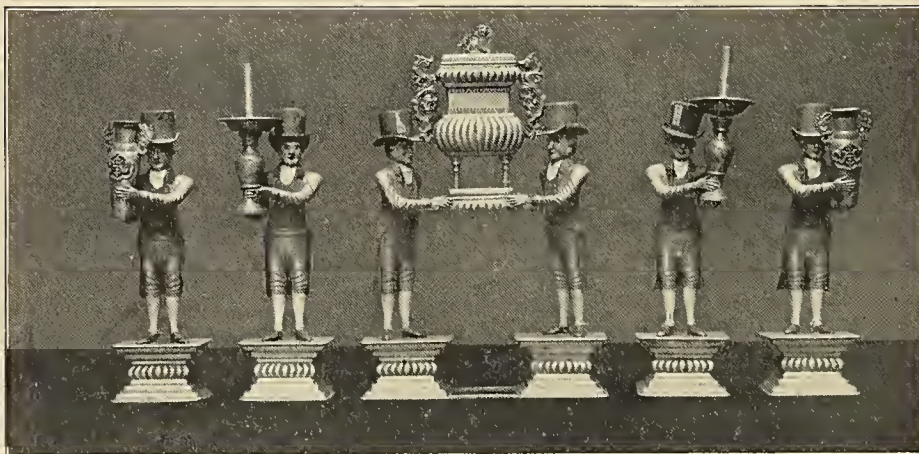
In Japan the use of pewter can be traced back to the eighth century, while in China it is of even greater antiquity. Down to the present time the Chinese have continued to work in this metal, but the modern product is often of an inferior quality, owing to the presence of a greater proportion of lead.

At the Centennial Exposition, held in Philadelphia in 1876, the Chinese Commission made a display of pewter utensils which served to illustrate the adaptability of this homely material to modern art. Among these pieces, which are now preserved in the Pennsylvania Museum, are a large cylindrical vessel, intended as a cover for a teapot to keep the contents warm. It is ornamented with engraved devices consisting of flowers, animals and human figures. There are also an

ister covered with gold lacquer, surmounted by a figure of a lion, and a large tray standing on feet, the upper surface of which is entirely covered with decorative work representing an interior scene, in which a number of female musicians are playing on native instruments.

There is in the Dr. Robert H. Lamborn collection, in the same museum, a curious shrine service, or garniture, of pewter, consisting of a large central incense burner and two pairs of side vases or incense receptacles, belonging to the early part of the nineteenth century, formerly in the collection of Baron von Brandt. The work represents the application of European designs to Chinese art, each of the five pieces being supported by figures of men in high hats, knee breeches, and swallow-tail coats, certain parts of the costumes being covered with colored lacquer, as, for instance, the hats, which are a bright shade of pink. These figures, which stand about a foot in height, are well executed and the material is of excellent quality.

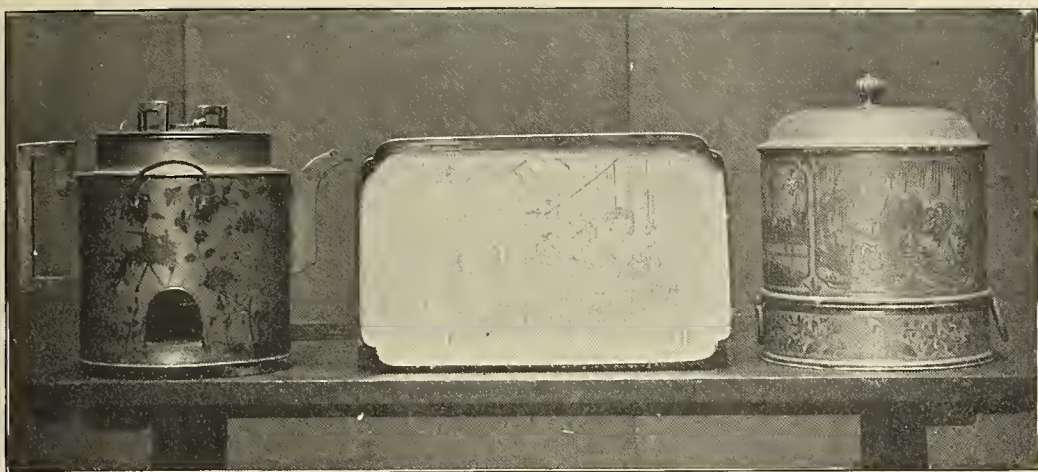
As early as 1348 a Pewterer's Company existed in London which required its members to stamp their marks upon their wares, but it is known that



A SHRINE SERVICE OR GARNITURE OF PEWTER

Illustrating the introduction of European designs to Chinese art

In the Collection of the Penna. Museum



CHINESE PEWTER WARE

Exhibited at the Centennial Exhibition and now in the Collection of the Penna. Museum

veritable works of art and found a ready market among the higher and wealthier classes. His best pieces of work were usually signed and some of these are now carefully preserved in the public museums of France and England.

Pewter ware was made extensively in Germany for many

for several centuries previous to that date pewter had been produced in greater or lesser quantities in various parts of England. In 1496 a Pewterer's Guild was established in Edinburgh, Scotland, where for several centuries later the art continued to flourish.

During this same period, pewter making was one of the firmly established industries in Germany, France, Belgium and other parts of Europe. The art was carried to its greatest perfection in France by Franciscus Briot, in the latter part of the sixteenth and the beginning of the seventeenth centuries. Many of his elaborately executed designs in tankards, ewers, salvers and dishes, were

centuries. A curious little tray or wafer dish of German manufacture is elaborately embellished with relief medallions illustrative of Bible stories. In the center is a representation of Noah with his family, surrounded by beasts, offering sacrifices to God after leaving the Ark. Around the border are designs representing the Garden of Eden, the Temptation, the Expulsion, and Abraham about to sacrifice Isaac. The spaces between these medallions are filled with a handsome pattern consisting of a vase surrounded by arabesques and two cherubs' heads above. The exact period of this production is probably 1619, since an example



PEWTER FLAGONS

Decorated, inscribed and dated. German XVII Century work

In the Collection of the Penna. Museum

of identical form and decoration in the British Museum bears this date. Other specimens of these small German plates, with dates ranging down to 1650, may be seen in both the British and South Kensington Museums.

A plaque or tray of German seventeenth century workmanship, has a central figure of a mounted knight in relief, while the border is embellished with six other medallions showing armed knights in various attitudes. Above each are letters or initials. The subjects have not been identified, but bear some resemblance to those which are found on similar pieces in the British Museum, one of which represents Ferdinand III and the Electors. A copy in lead, which bears evidence of considerable age, is owned by Mr. C. V. Wheeler, of Little Falls, N. Y.

A fine series of wine flagons may be seen in the Bloomfield Moore collection of the Pennsylvania Museum. These are of a similar shape, from twelve to fourteen



A PEWTER WAFER TRAY
with relief medallions of Scriptural scenes. Made in Germany in 1619
In the Collection of the Penna. Museum

inches in height, and bear dates from 1783 to 1806, some of them inscribed with the names of former owners. The decorations are incised and consist of foliated and floriated devices in which the tulip and the forget-me-not figure conspicuously.



A GROUP OF COLONIAL PEWTER
Trenchers, plates, porringers, ale-mug and salt-box

In the Collection of the Penna. Museum



A LEAD WAFER TRAY

bearing figures of armed knights. German XVII Century work
In the Collection of Mr. C. V. Wheeler, Little Falls, N. Y.

While considerable pewter was made in this country in Colonial times, as we shall presently see, the great bulk of the ware then in use here was obtained from abroad, principally from England and Scotland. A

mand among those who were averse to the use of the baser pewter but could not afford the high priced product of the goldsmith's art, and many of these spoons may be found among the dealers in antiquities, often bear-

large proportion of the pieces found today are marked with the names of their makers and frequently a series of hallmarks, usually four in number and similar in appearance to the devices stamped on old plate. Many of these bear the names of the cities of London, Sheffield and Glasgow. In the illustration on page 106 are shown some of the typical forms of household utensils, mainly of British manufacture, used in the United States during the latter part of the eighteenth century.

As gold is to silver, so was alchemy to pewter,—a cheap composition of brass and arsenicum, resembling the precious metal in color and susceptible of the brightest polish. Alchemy spoons of various sizes and patterns were at one time in considerable de-



TEA SERVICE OF BRITANNIA WARE

Made by James Dixon & Son, Sheffield, England, 1830. The platter made by Richard King, London, 1780
In the Collection of the Penna. Museum

ing hall-marks and private devices of their makers.

About the beginning of the second quarter of the nineteenth century, Britannia ware began to take the place of pewter as a material for table use. This was a harder composition, containing small parts of antimony, bismuth and copper to 100 parts of tin. Among the most extensive manufacturers were James Dixon & Son, of Sheffield, England, who sent large cargoes of Britannia ware to their established agencies in the United States. One of their characteristic tea services, of about 1830, is shown in an illustration on page 107, with a large pewter trencher or platter in the background, made by Richard King, of London, about 1780.

In America, the art of pewter making seems to have flourished as early as the first part of the seventeenth century. In New England were numerous pewterers, whose operations extended from a period previous to 1640 down to the beginning of the nineteenth century.

It is recorded by John F. Watson in his "Annals of Philadelphia and Pennsylvania," that Bartholomew Longstreth, a resident of Bucks County, Pennsylvania, made, for the use of his own family, pewter spoons, which he cast in a bell-metal mould as early as the year 1717. This custom of manufacturing spoons and other small household utensils as they

were needed seems to have been general among the early settlers in various parts of the American Colonies. Home-made ware of this character was seldom, if ever, marked. As the pieces became worn they were remelted and made over. A small collection of pewter spoon moulds of several types is illustrated here.

A quaint little sugar bowl, in the Pennsylvania Museum, probably of American workmanship, bears incised decorations representing foliage and birds, with the monogram "R. T." and "N. T." While this piece bears no mark, its history can be traced

back to the middle of the eighteenth century. It is supposed to have been made in Bucks County, Pennsylvania, where it was in use for 150 years. The decorations, evidently produced with a notched wheel, were, according to family tradition, added at a later date by a traveling peddler. (See illustration, page 109.)

There were a number of pewter workers in Philadelphia in Colonial times, but little is known regarding them. Thomas Danforth was one of the most prominent about the beginning of the nineteenth century, and many plates and other pieces made by him have been preserved. His establishment was situated at the corner of High (now Market) and Thirteenth Streets, according to the Philadelphia directories from 1807 to 1813. Danforth's pieces were usually



A LARGE PEWTER CANISTER

bearing incised decoration, probably made by Germans in America about 1848
In the Collection of the Penna. Museum

marked, sometimes with the name "T. Danforth, Philadelphia," and frequently with a circular stamp, about the size of a five dollar gold piece, enclosing a figure of the American eagle standing on an oval bearing the initials "T. D.," surrounded by twenty-eight stars.

Another Philadelphia pewterer was B. Barns, who made household ware from about 1811 to 1817. His shop was at Thirteenth and Filbert Streets. The mark which is frequently found on his work is a circular device enclosing an eagle and his name.

Between 1798 and 1800 the following pewter makers were in business on Second Street, Philadelphia:

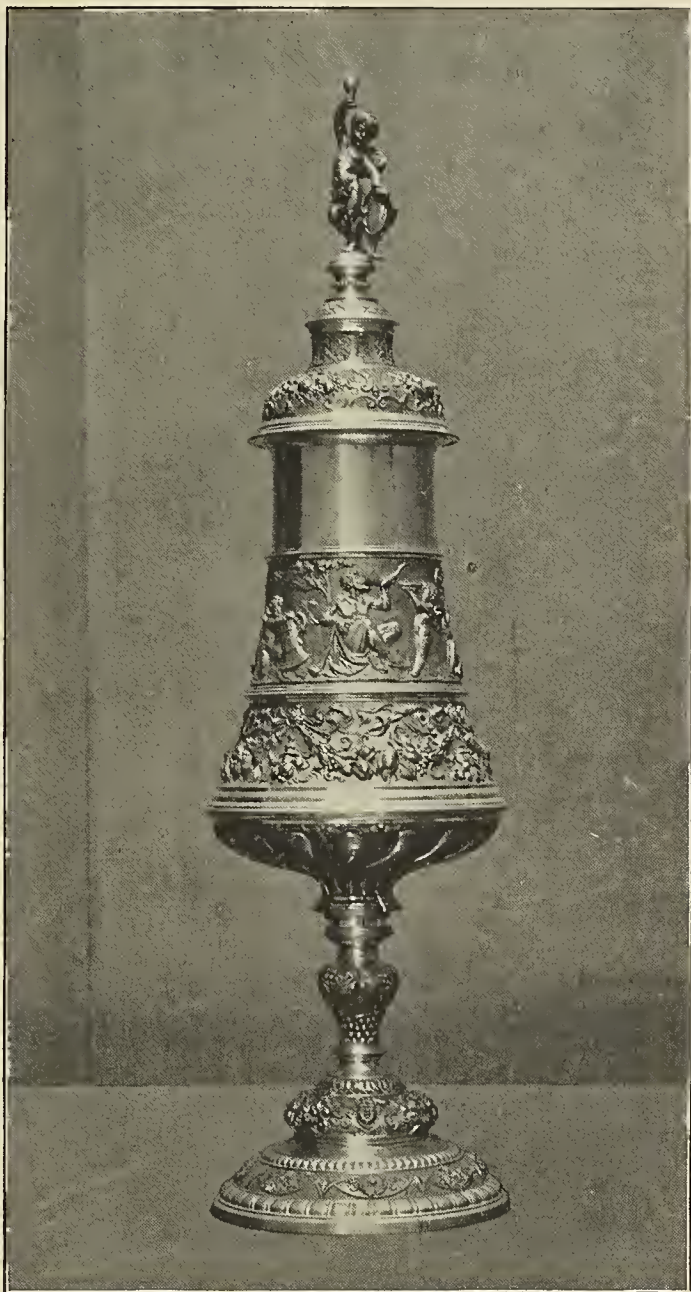
Parks Boyd.

Christian I. Heavo.

Thomas Rigden.

George W. Will.

William Will.



A MODERN PEWTER VASE
by Anton Schreiner, Nabburg, Bavaria

In 1817 Robert Palethorp, Jr. was making ink powder and pewter ware, and seems to have been succeeded by John H. Palethorp some ten years later. Pewter making does not appear to have been always profitable, as it was frequently combined with other callings. The Thomas Rigden mentioned above was also a fruit dealer, and William Will divided his time between his legitimate trade and selling tobacco.

In New York, James Leddell, William Bradford and Robert Boyle were pewterers in the first half of the eighteenth century, and in 1786 Francis Bassett had a factory on Q Street. The trencher shown on page 109 was made by the latter, being marked with his name and with a series of small stamps, prob-



Basin by Thos. Danforth, Phila.
Ale-mug by William Will, Phila.
Fluid Lamps by Capen & Molineau, N. Y.

OLD AMERICAN PEWTER
Trencher by Francis Bassett, N. Y.

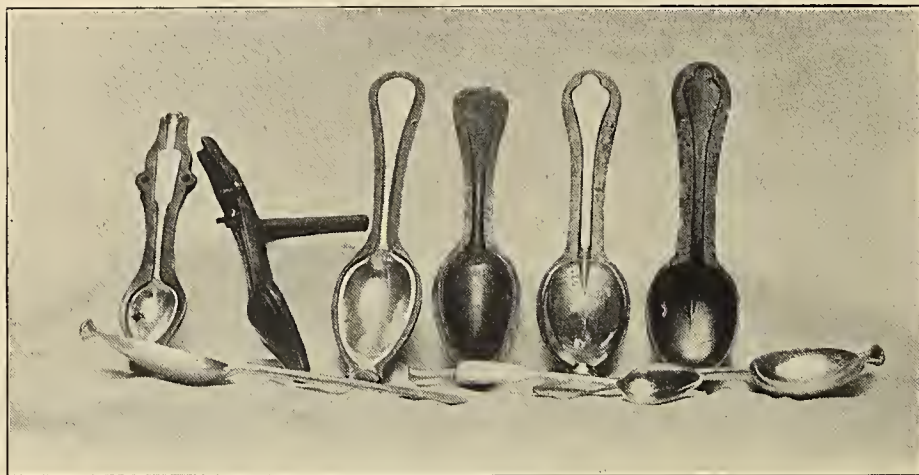
Sugar Bowl from Bucks Co., Penna.
Ale-mug by Robt. Palethorp, Jr., Phila.
Basin by B. Barns, Phila.

ably borrowed from some European maker to deceive the unwary purchaser who wanted imported ware. At a later date, Capen & Molineau were manufacturing pewter fluid lamps

in the same city. The American pewterers do not seem to have had any organization, and consequently no guild marks were used, but it is interesting to find on the products of certain independent makers these suggestions of hall-marks, which probably possessed no special significance. The marks on the Bassett trencher, while somewhat worn and indistinct, are probably intended to represent a lion rampant, a pair of scales, a ship and a castle.

The manufacture of pewter in the United States never approached the nature of a fine art. The pieces produced were severely plain and undecorative. The usual vessels were tankards, bowls, basins, porringers, plates, chargers or circular platters, spoons, candlesticks and, at a later day, when pewter was replaced by Britannia ware and Babbitt metal, whole tea services were manufactured, often in graceful shapes, but usually devoid of embellishment. The latter composition was invented by Isaac Babbitt, of Taunton, Mass., about 1825, and was almost identical with the Britannia ware of England.

There are many qualities, real or imaginary, which are attributed to pewter, such as its peculiar adaptability to the use of malt liquors. Judges of the merits of ale and beer will tell us that these beverages never possess so rich a flavor when drunk from other vessels as when quaffed from pewter mugs. This idea has persistently obtained



SPOON-MOULDS

Used by American Pewterers in Colonial times

In the Collection of the Penna. Museum

through all the centuries of pewter-making, even to the present day, and it is a matter of historical record that in the year 1828 a certain faction of the Democratic party in New York City, which was op-

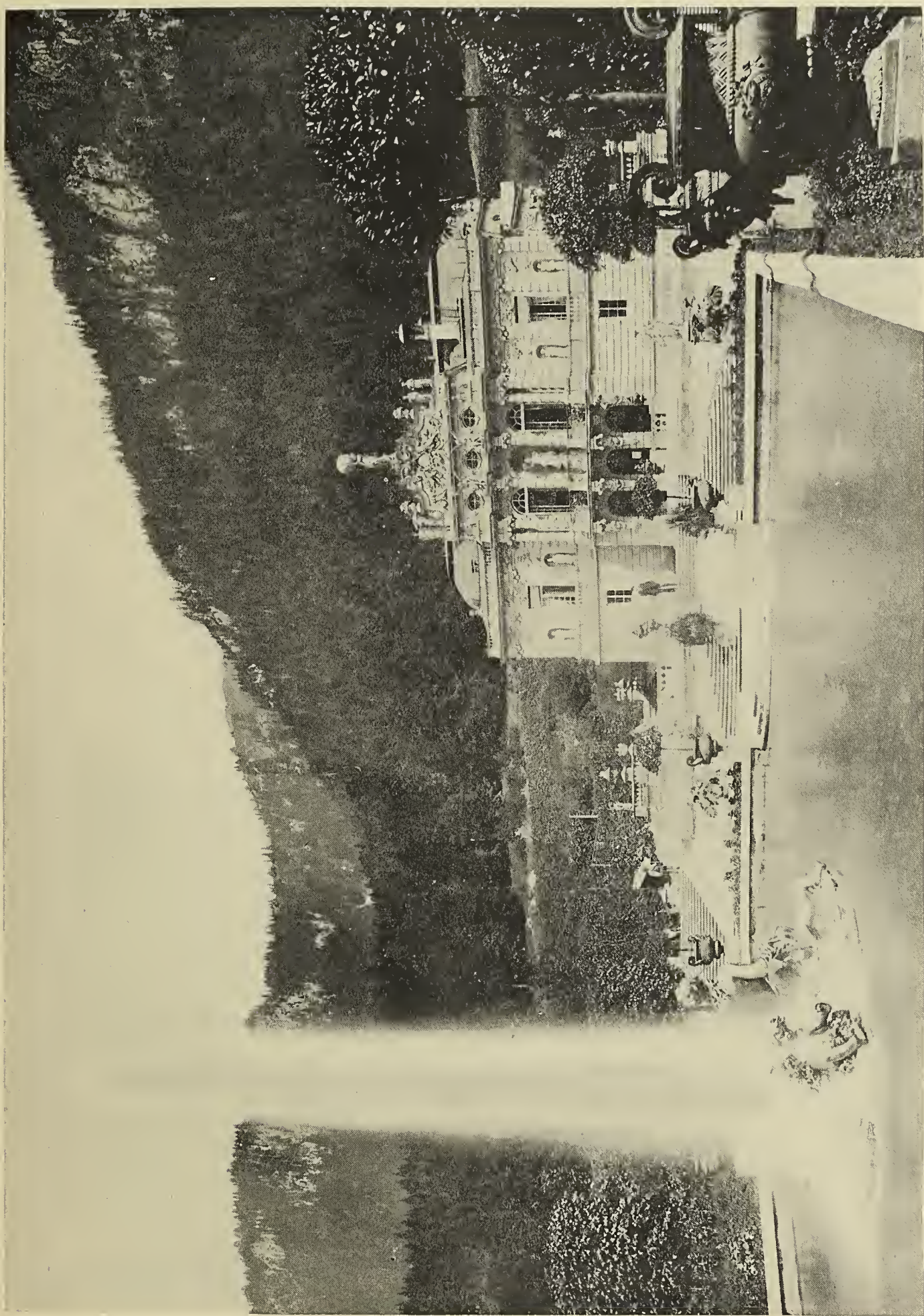
posed to the Tammany candidates, were known by their opponents as "Pewter-muggers," because their meetings were held over pewter mugs in a well-known resort in Frankfort St.

There is no more satisfactory metal than pewter for artistic treatment, susceptible as it is to a mirror-like and permanent polish, or to a dull, satiny finish; of sufficient hardness to fulfil all requirements, while possessing the requisite degree of softness and malleability. In short, it is a material which may be melted and shaped in moulds, beaten or "spun" into form;—a combination of desirable properties not possessed by any other inexpensive composition employed by the worker in metals in the useful and decorative arts.

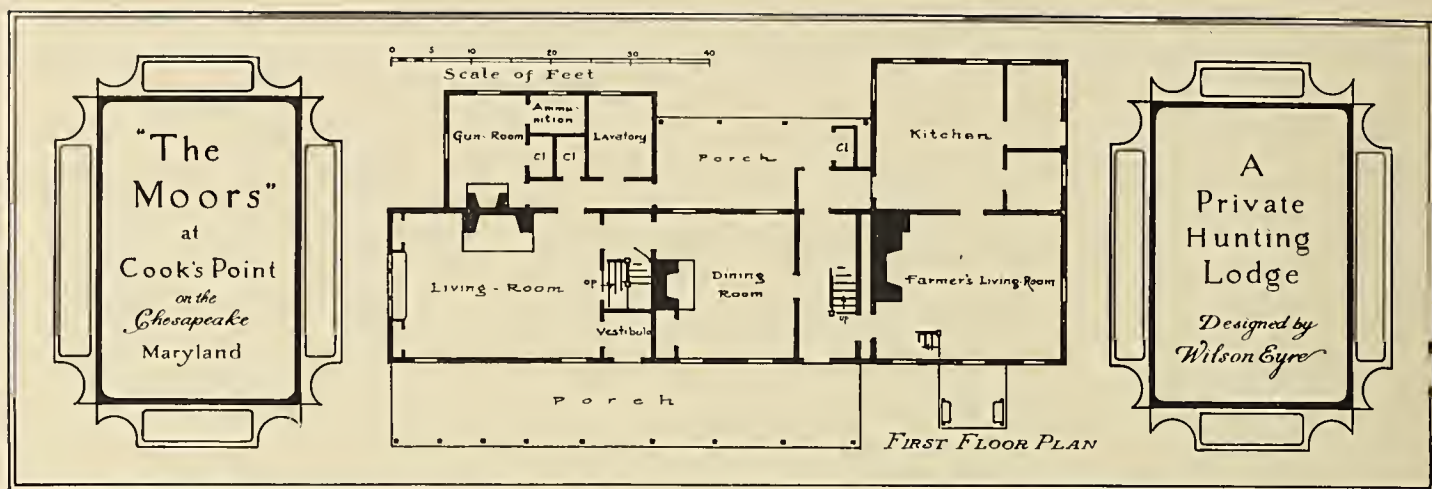
Some attempts have been made in recent years to revive the manufacture of art pewter, notably in Germany, in the so-called Kayserzinn, which has lately come into popular favor. At the Chicago Exposition in 1893 highly decorative work in pewter was exhibited in the Bavarian section, one piece of which, now in the Pennsylvania Museum, is a tall vase or standing cup, the work of Anton Schreiner. Taking it all in all, it is doubtful if we of the present day shall ever derive as much gratification from the ownership of modern art pewter as did our ancestors in the possession of their homely utensils which, ranged along the dresser or mantel in their shimmering glory, reflected the cheerful fire of the hospitable chimney-place.



Hall-marks on the Bassett trencher, page 109



SCHLOSS LINDERHOF
Erected in the Bavarian Highlands, near Ober-Ammergau, by King Lewis II



“THE MOORS” AT COOK’S POINT, MARYLAND

ONE of the chief attractions of the Eastern Shore of Maryland is its remoteness. The lands bordering on the Chesapeake can only be reached by boats plying from Baltimore, and though the ride be a leisurely one,—soothing the nerves for fully the length of a night,—in these few hours the traveler witnesses a complete transition between the locality from which he departed and that at which he arrives. Horse and carriage are needed on leaving the boat to complete the journey to “The Moors,” an estate of several hundred acres belonging to John Harrison, Esq., of Philadelphia. It is one of a number of game preserves of

the Eastern Shore which have of late years been established by Northern gentlemen. Here where the manners and customs of an unprogressive rural people are fifty years laggard to the present, wild fowl supply sport and food for the business men seeking here a respite from their cares.

The house at “The Moors,” from which attacks upon the game are made, is an enlargement of an old farmhouse. It was one of the negro homesteads which bore on its chimney the traditional mark of the locality, a cross formed of black bricks and believed to be efficacious in keeping away evil spirits. But the spirit of change cannot, in this case



THE LAND SIDE OF THE LODGE AT “THE MOORS”



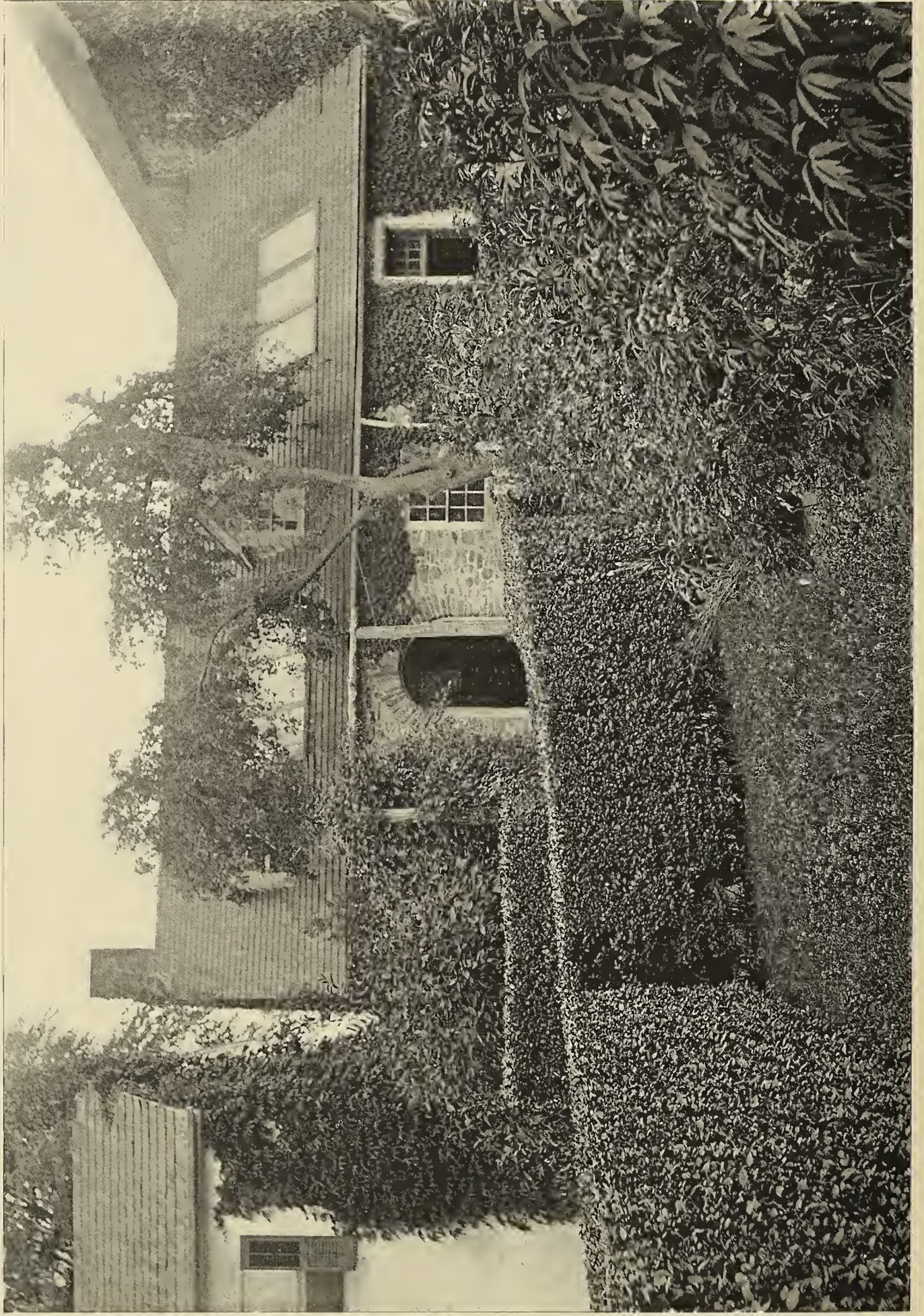
THE WATER FRONT OF THE LODGE AT "THE MOORS"

at least, be deemed an evil one. To the farmer's living-room which, together with the kitchen, comprised the old building, a dining-room had been joined a number of years ago; and since Mr. Harrison acquired the property, another and larger living-room has been gracefully added and also two commodious wings. The latter enclose a veranda in projecting toward a point of land which

constitutes the river front of the property. The illustrations make it plain that none of the domestic quality visible in the houses of the neighborhood is lacking in this one. Indeed the new is scarcely to be distinguished from the old in the views of the exterior; and within doors the simplicity of the early farmhouse has been repeated, but with a bit more of comfort and beauty added.



THE PRINCIPAL LIVING-ROOM AT "THE MOORS"



A WING OF THE BARN AT "THE RED ROSE," NOW THE STUDIO

THE OLD RED ROSE INN OF "STOKE POGIS"

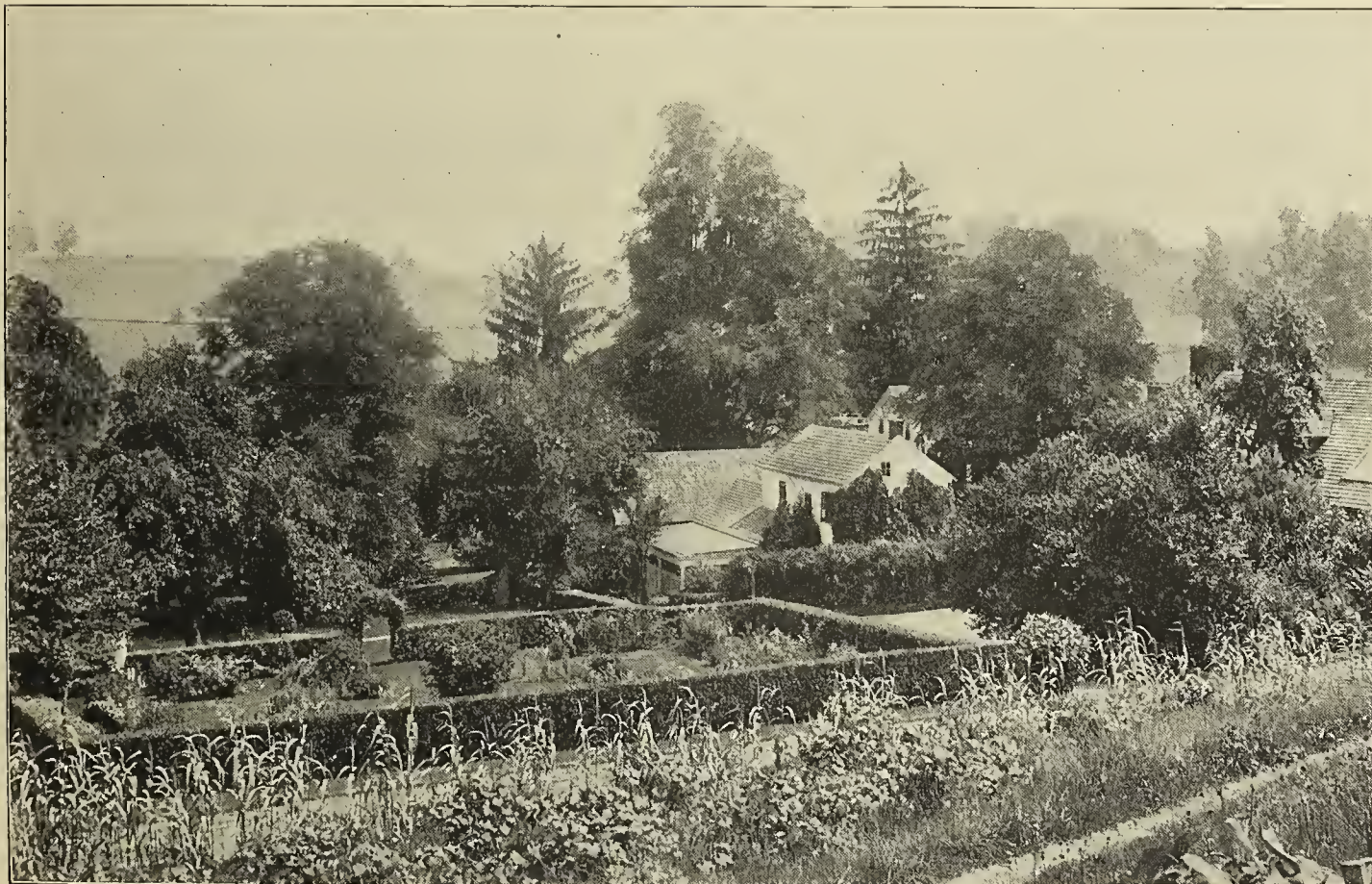
AT VILLA NOVA, PENNA.

BY P. W. HUMPHREYS

THE Stoke Pogis of America is largely a dream fulfilled. When the visionary Frederick Phillips, with wealth and high ideals, planned to pattern his beautiful estate in Montgomery County, Pennsylvania, after Penn's ancestral Stoke Pogis in England and to transform it into a co-operative colony of art workers, his dream was on a more extensive scale than the actuality one sees today. Yet the present fulfillment has been abundantly satisfactory to the guests of "The Red Rose Inn" when it was a place of public entertainment; and since that time it has been a delight to those who have occupied it as a home.

People called it "Phillips' Whim" when the millionaire bought the estate. They supposed his purpose was to dwell in the rambling old farmhouse, and in the company

of green trees and running brooks, to follow his dreams and to cultivate his artistic tastes. But his ideals extended beyond any mere selfish enjoyment. He planned to divide the eight hundred acres into a number of country-seats to be occupied by people of small means, having similar tastes to his own and who were desirous of developing their talents amid the graceful surroundings of country life. It was his plan to erect as many houses as would be consistent with the artistic development of the estate, and, while others could build and plan and design, he would be, in a sense, the supervising architect of the *ensemble*. He first intended to call the place the "White Farm;" but after visiting Penn's Stoke Pogis in England, he found that his tract was so similar in area and general character to the estates of the



"THE RED ROSE" FROM THE HILLSIDE

proprietary that he decided to call his own place Stoke Pogis also.

Another striking similarity between these two seats bearing the same name is the fact that the American Stoke Pogis is situated near the historic Merion Meeting-house, where Penn preached, and in the old Stoke Pogis of England, Penn's place adjoined the famous churchyard where Thomas Grey

was settled. The proximity of these hostelrys suggested to Mr. Phillips the idea of changing the rambling old farmhouse he found on his estate into a pronounced type of Colonial inn, and to name it "The Red Rose." He remembered that a red rose—the most beautiful and fragrant that could be found—was annually presented to William Penn or his representative by certain of his



THE VERANDA ALONG THE FRONT OF THE HOUSE

(Now enclosed in winter as shown on page 118)

wrote his immortal *Elegy*. Through this locality run a number of the great highways of Pennsylvania, and all along these are situated charming old Colonial inns, beautiful in aspect and picturesque in name. "The Red Lion," "The Green Tree," "The Bird-in-Hand," "The General Wayne" and "The King of Prussia" inns are landmarks of the region and recall the older countries by whose sons the countryside

public lease-hold tenants in lieu of quit-rents, and so he established the custom of the presentation of a red rose to all patrons when they wrote their names in the visitors' book. Little wonder that gardens were needed to supply the roses, for in the short period during which the place was open to the public a stream of visitors from near and far kept the good folk of the inn busy at providing.



THE VISITORS' ENTRANCE



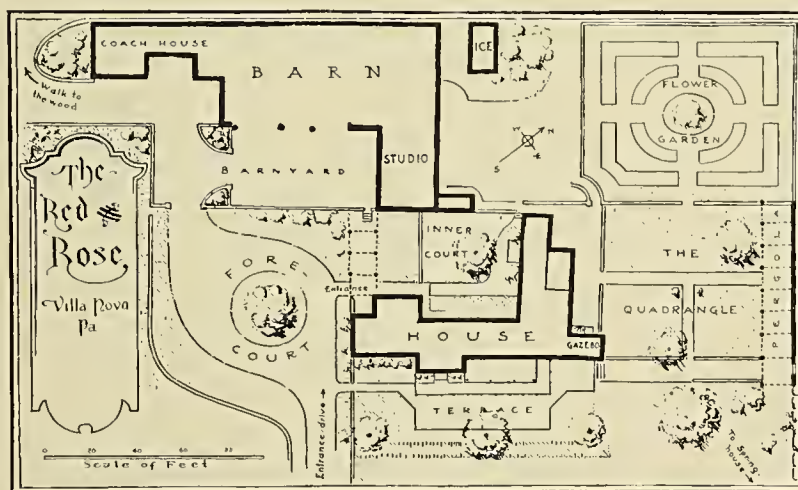
THE ENTRANCE TO THE TERRACE

When the estate came into the possession of Mr. Phillips there were other old houses upon it. These were placed in the hands of capable architects in order that the interiors be renovated, but very little change was made in the exteriors. The walls were of stone, dashed with plaster and whitewashed in the style which characterized the Colonial period of building in Pennsylvania. Low ceilings were left intact, quaint small-paned windows were repeated rather than changed, and great wooden beams across the ceilings of rooms were newly supported. It was the central farmhouse which was remodeled and became the inn, and the purely local style of building was here the most faithfully preserved and emphasized. The original fireplace stretches across the dining-room, where blue and white china and old furniture combine to give the apartment a delightful character. Chintz hang-

ings, curious settles, stiff, straight-backed window and wall seats of varnished wood are the distinguishing features of several rooms. Everywhere are the associations of olden times with details made convenient for use by modern wealth and ingenuity.

An unusual and attractive idea has been carried out in the main hall from which a wide staircase leads to the upper rooms. The original low staircase has been torn away, leaving an open space to the roof of the building, which now forms the ceiling of the lower floor and gives the effect of great height to the hall. Much of the curious,

old, straight-backed furniture has been painted in pale tints of green, with here and there designs in bright primary colors. Heraldic devices are borne by various pieces of historic furniture, especially in what was once the smoking-room. This apartment can be distinguished by a



THE PLAN OF "THE RED ROSE"
Especially measured and drawn for House and Garden



AN EARLY VIEW OF THE RUSTIC PERGOLA LEADING TO THE STUDIO

great, wooden wall-seat, the upper rail of which holds curious, old pewter plates.

If the dream ended by the death of Mr. Phillips had been carried out, the building which became the inn would have been the place for the daily meeting of his artistic community. This building was to have contained the co-operative kitchen and dining-room and was to have been the place for consultation, for mutual helpfulness and for lavish hospitality. During the years of Mr. Phillips' residence on the estate he tested the public wish for artistic country life by means of the household of



THE WINTER ENCLOSURE TO THE VERANDA

"The Red Rose Inn." The people responded so far as to partake of its hospitality, but the originator did not live long enough to realize his desire of a co-operative colony. The plan for such a colony was just beginning to take hold upon an appreciative public, and considerable money was already expended in emphasizing the worth of the idea, when Mr. Phillips died suddenly, and the beautiful estate of Stoke Pogis was left without a tenant.

Then came a halt to architectural plans and contemplated buildings. The estate that was to have been divided into numerous homes, each surrounded by its own garden of natural beauty, has remained one undivided tract. "The Red Rose Inn" was closed to the public, and only a year or two ago was leased to three women artists, Miss Elizabeth



THE SOUTHERN FRONT OF "THE RED ROSE"
from below the terrace

Shippen Green, Miss Jessie Willcox Smith and Miss Violet Oakley. These ladies now make "The Red Rose" their home; and since it is now private property, strangers must view its beauty from afar. The present tenants have preserved all the attractiveness of the place, and under their hands several new and delightful features have been developed. Thus it has been the fate of "The Red Rose" to become at last the home of active art work, and no one can feel as deeply as do the new occupants the joy of working amid such ideal surroundings.

The approach to the place is unusually picturesque. On leaving Villa Nova Station, the visitor has before him a two-mile drive over a good country road. Large compact hedges of privet bordering on the highway enable "The Red Rose" to be distinguished at a glance. Shrubbery and trees press over the hedges as they curve inward at the entrance and continue along a well-laid avenue which crosses a soft upland and leads to the house. At this point, one is in the midst of a valley through which little brooks murmur and springs bubble here and there,—apparent reasons for the erection of sheltered seats and the restoration of an exceedingly picturesque spring-house.



THE OLD SMOKE-HOUSE MADE INTO A GAZEBO



THE KITCHEN WING OF THE HOUSE

Art in its most subtle, refining sense breathes through every surrounding of "The Red Rose." Its effects are not artificial but natural. A rustic arbor gives a welcome of

shade at the entrance-porch of the house where a guest is likely to rest upon a quaint settle amid a bower of vines. Before him a little wicket gate leads from the top of several steps into the studio.

Magnificent clumps of hardy, flowering shrubbery fill the space surrounding the stables and leading to the old barn which rises in a grandeur of whitewash far above the roof of the dwelling. Vines bedeck the stone wall of an inner court, and wreathing the eaves of the roofs, let fall their green drapery before the white walls of the house. A Kentucky coffee tree rears a mass of beautiful, soft foliage within this court, formed by an angle of the buildings, and there are two other rare, old specimens of the same kind of tree near



THE BARN FROM THE FORECOURT

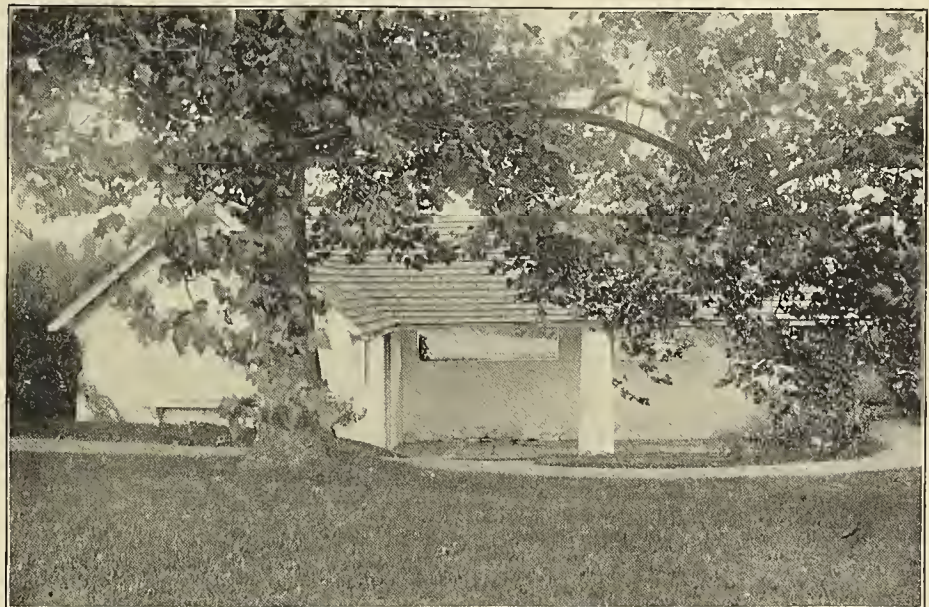


A PORTION OF THE PERGOLA ENCLOSING THE QUADRANGLE

the house, one in front of the terrace and another in front of the quadrangle. The veranda faces upon a broad, brick walk in front of the house where there are many pots and tubs filled with rubber-plants, palms and blooming hydrangeas throughout the summer and groupings of hardy box and eunonymus during the winter months. About five feet outside the outer edge of the veranda is a wood framework in the panels of which sash are placed in the winter. Thus a delightful outdoor apartment is obtained which answers for a conservatory and is large enough for a comfortable living-place.

The group of stone buildings comprising the house, not to mention the huge frame mass of the barn, owes much

of its architectural charm to its irregular lines. The different sections of the building are not rectilinear, and the wings are set with relation to each other slightly off of the right



THE SPRING-HOUSE OF "THE RED ROSE"

angle. Here is the reason for the lack of architectural harshness, which is everywhere apparent at "The Red Rose." The walls of the front of the house have a delightful waviness which is greatest at one end where an old smoke-house has been fitted with seats and little windows. This now answers well as a garden-house, and tea is enjoyed here upon a second floor from which is to be had a view of the flower garden as well as the lawn.

A quaint old spring-house, half buried in the ground sloping away to the eastward, has been converted into a fernery, whose huge pillars, built of rough stone and supporting an overhanging roof make the low, half-buried building a picturesque feature of the lawn. Wild grape and wistaria have been encouraged over a pic-



THE INTERIOR OF THE STUDIO

and clear-cut horizon. The view widens as one mounts the hill upon the northwest. From this point the house and stables and their immediate surroundings, such as are included on the accompanying plan, occupy the center of a superb, rural picture.

turesque loggia in a nearby meadow where a shallow pond affords skating in the winter. A charming little stone skating-house on the shore is finished inside with a big open fireplace and fitly decorated in the space above the mantel with a burnt wood panel of a Dutch skating scene. Not far distant there is an extensive conservatory, and from this portion of the grounds one has an inspiring view of the surrounding country with its range of hills



The Walk from the Pergola to the House

THE BEAUTY OF MACHINE-MADE THINGS

BY JOHN QUINCY ADAMS

THE worshippers of art look upon the machine with as much horror as do loyal subjects upon the anarchist accused of assassinating their queen. For, since the advent of the machine, the beautiful has been ruthlessly strangled; art has been pushed aside; vulgar and hideous usurpers have taken possession of her wide domain, and every crime in the category has been committed against the dainty goddess who was wont to give grace and refinement to so much of man's handiwork.

As the machine is looked upon as the arch-criminal, it is with some trepidation that one who loves the beautiful takes up the machine's defence. But the machine cannot defend itself. It can only whirl and clatter at the command of eager capital and inventive brains which compel the pliant brass, steel and steam to transform the treasures of

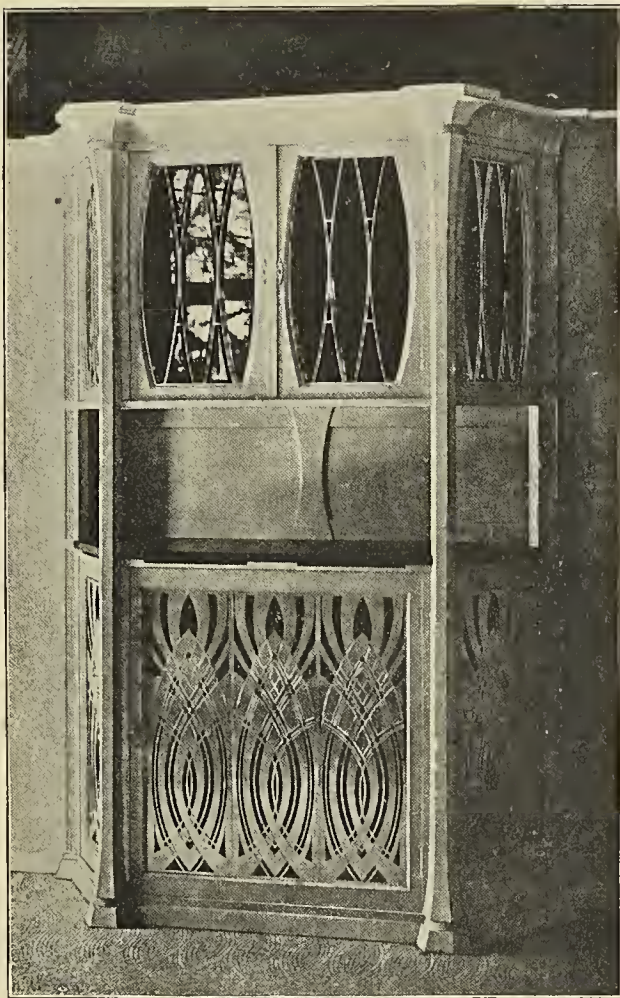
nature into heaps of gold. It is undoubtedly the hope of many, and the belief of a few, that the machine age will pass away, to be succeeded by the golden age of handicraft. But the world never did, and never can, turn back. Besides, machinery has become such an integral factor of modern life that it could not be disentangled without uprooting the whole industrial system. As the machine has come to stay; as we must accept it as our companion and helper, instead of continuing our thoughtless condemnation and cry of "Away with it, away with it," let us summon it before the bar of esthetic judgment, examine the evidence, then render an unbiased decision.

Let us first call Art to the witness stand and examine her on the Magna Charta of her Kingdom. We ask: "What are the fundamental principles in art?" She answers: "The absolutely essential elements in every work of plastic or decorative art are line, form, color and proportion." However keenly the witness is cross-questioned on the character of painting, sculpture, architecture, decoration, etc., she never contradicts this testimony and in corroboration declares: "Every masterpiece, whether it be the Venus de Milo, the Parthenon, the Sistine Madonna or some humble object of daily use, can lay claim to dignity and beauty on no other grounds than the grace and harmony of its lines, colors, and the proportion of each part to the whole."

We examine the witness further as to the

kind of lines that go to make up the grace and beauty of concrete things. She answers: "There are only two kinds of lines, *straight* and *curved*. Beauty as well as ugliness depends entirely upon their kind and combination."

We now call the accused and examine it as to its industrial position. The machine answers that it is a mere slave, the tool of man, having no will of its own, and that man is responsible for all of its deeds. "But can you make beautiful objects? Can you, for example, cut a straight line?" It answers: "Why, of course, I can cut a line as straight as a die." "Well, how about curved lines—can you cut them?" Answer: "I can cut a line per-



A DESIGN SUITABLE FOR EXECUTION
BY MACHINERY

A cupboard above an enclosure for a steam radiator

fectly true to any curve which man can design." "Then you think if design were based on the fundamental principles of art, you could execute them?" Answer: "Without a doubt. I make ugly things only because I am forced to carry out ugly designs which get their character from ugly, intricate, and complicated lines, and grotesque ornament which I cannot make. I can work only according to the laws of my nature."

Art is called back to the stand in rebuttal. But she must admit that a machine can do perfectly all that it claims, viz.: cut straight and curved lines. At the same time Art points with contempt at every object in the court room, and declares all these to be the work of the machine. "These hideous chairs," she says, "on which we are sitting, that lawyer's table with its bunchy legs, those ugly mouldings; in fact, nearly all the furniture, carpets, and household decoration, loaded with pretentious ornament and ostentatious vulgarity, these have all been made by you, machine; you have filled the world with the tawdry, the gew-gaw and the sham, and in this way you have starved to death many of my devoted followers."

Hereupon the machine declares: "I am not to blame for the widespread ugliness of manufactured articles! The manufacturer,



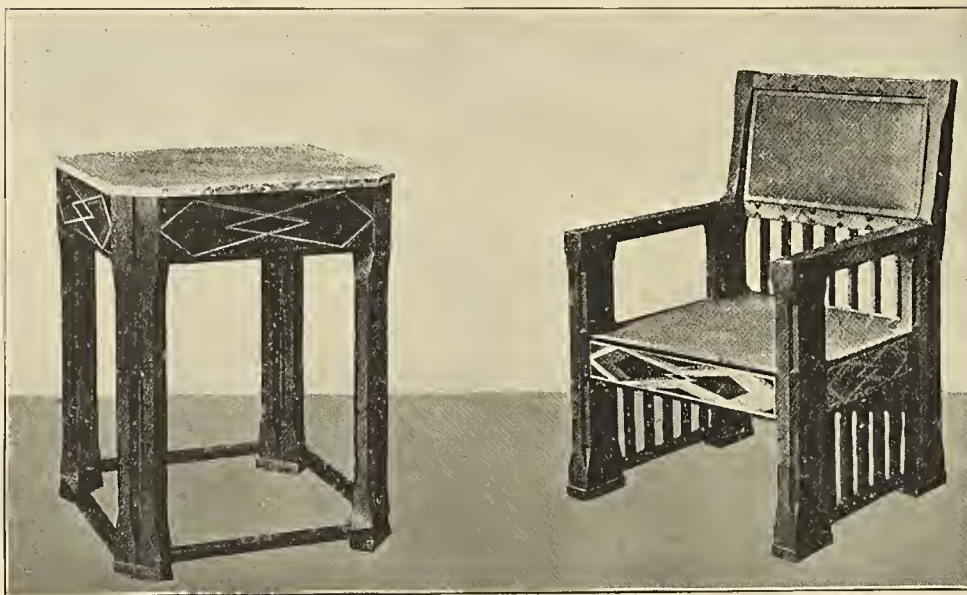
A ROOM FURNISHED WITH OBJECTS
DESIGNED TO BE EXECUTED BY MACHINERY
The curtains, rug and upholstery contain three colors only

my master, forces me to carry out the hideous design of the incompetent. Why, from such designs, the objects would have been ugly though made entirely by handwork."

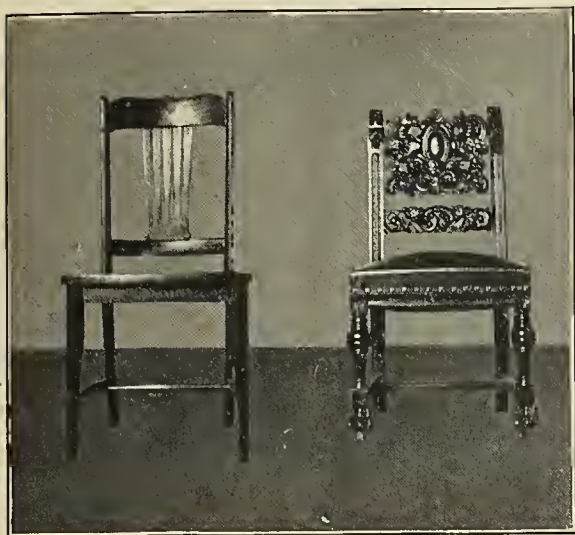
We next call the manufacturer. We ask him why he makes such ornate and ugly furniture? He testifies that he manufactures

in order to make money. That he cannot do this unless he can sell his goods. He frankly admits that the goods he turns out are very ugly, that he would never make such hideous things for his own use, but that they are the only kind the merchants will buy.

The merchant testifies that he buys gaudy stuffed furniture, gilded chairs, brass and onyx tables, and sideboards, tables, etc., loaded with jumbles of twistings, turnings and all sorts of contortions, because he cannot sell plain, digni-



MUSIC-ROOM FURNITURE DESIGNED TO BE
EXECUTED BY MACHINERY



MISSPENT LABOR AND MATERIAL

The price of the chair on the left is \$1.50, of that on the right, \$25.00

fied and beautiful furniture. "You see," he says, "people don't want it. The average customer takes the most ornate, ugly and expensive stuff that he can afford to buy."

So we call one of his customers, Mrs. Rich. "Mrs. Rich, we understand that a few days ago, you bought an elaborately decorated mahogany bed-room set for which you paid \$960. Why did you take this one in preference to the plain but very beautiful one?" Mrs. Rich: "I bought this one because I thought it very beautiful. It is just covered with *work*. I wouldn't have the plain one, it looks so cheap. It has no *work* on it. I like things that have lots of *work* on them."

Question: "But why do you want them covered with 'work'?"

Answer: "Because any one can see that they cost a lot of money. I can afford expensive things and I want them to show it."

Mrs. Poor, the next witness, testifies that she bought a Brussels carpet last week; that its pattern is leaves, vines, flowers, fruit and animals all mixed up together; that it has a great many colors. When asked why she bought a carpet with such a jumble of color and pattern she answers: "The plain carpets all look so cheap. Why, if I had bought one of them, folks would think we couldn't afford any better. I know the plain ones cost just as much, or more, but they don't

show it. People think if there isn't lots of *work* on a thing it must be cheap."

"Then, Mrs. Poor, you buy things that look most expensive in order to show how well off you are?"

Answer: "Well, yes; we like to have everything just as nice as we can afford, and we like to have it look as though it cost a great deal more than we paid for it. We like to think and have our friends think that we got a great bargain."

In summing up for the machine we must keep clearly in mind that it cannot think, feel nor design. It has very rigid limitations, but these in no way prevent it from making very beautiful things. But its limitations, as well as its capabilities, must be clearly understood. If its work were designed by artists, in sympathy with machinery, who recognize that it can do some things perfectly, but that it can imitate intricate handwork only bunglingly; did they make designs based on the fundamental principles of art, the machine can make most beautiful objects. Instead of this, most of its work has been designed by stupid bunglers, by artisans who understood neither the machine nor art, designers who have rarely sought for artistic effects, but simply for the curious, the novel, the expensive looking. Unable to design furniture with beautiful structural lines, they have sought to cover up their ugliness by excessive ornamentation, paint, varnish, false stain and graining. As some one has said: "They



DINING-ROOM CHAIRS DESIGNED TO BE
EXECUTED BY MACHINERY

construct ornament, not ornament construction." The design, or rather the lack of intelligent design, is the chief source of the widespread ugliness in furniture as in nearly all other objects of modern make. As no kind of training can make a genius out of an idiot, neither can any kind of labor carry out a vulgar and idiotic design so as to make a refined and beautiful object. The finished object is the fruit of the design, and it will be figs or thistles according to the nature of the plant, in spite of the skill or incompetency of the husbandman.¹

Some manufacturers employ artists to design furniture, but the results are seldom beautiful. These skilful designers learn their art in schools which look upon machinery with disgust. All of their teaching is how to make beautiful designs after the manner of former times. I do not, of course, mean exact copying, though much of that is done, but their source of inspiration is hand-made things whose forms completely dominate schools of design. Instead of designing specially for machine manufacture, designs are made as though to be carried out by hand work and then a machine is invented to imitate as nearly as may be the work of hand tools. While designs for hand-made furniture have dictated the styles of machine manufacture, nevertheless these classic designs have been modified, elaborated, exaggerated and mixed together in every conceivable arrangement which vulgar wealth could wish or ignorant poverty imagine in order to load them with what Prof. Veblen has so aptly called "conspicuous waste." But trying to



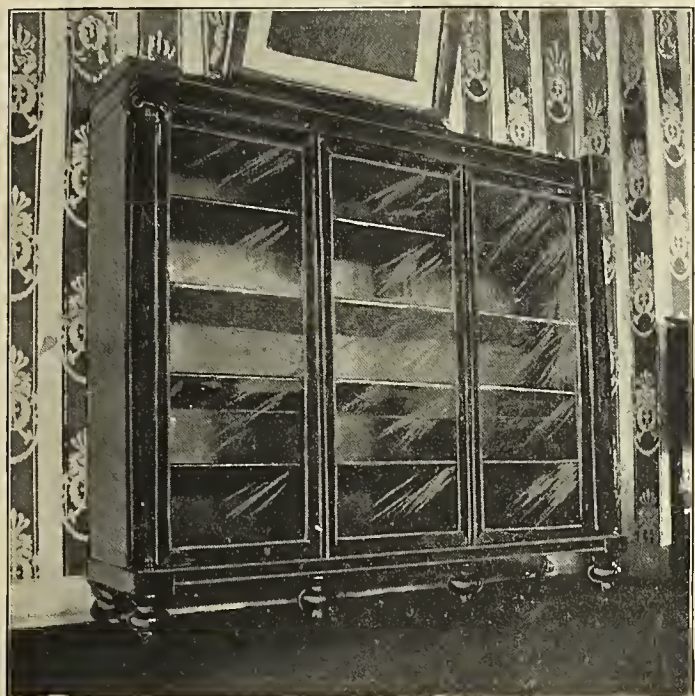
COMPLICATED AND SIMPLE PATTERNS
IN CARPETS

make these traditional forms, either in their original or exaggerated shapes, has completely changed their character: they are dead and stiff like artificial flowers. Not only this, the whole process of cramping down machinery to imitate hand tools, has kept us from seeing the true significance and greatness of the machine and its power to produce splendid and beautiful forms.



A BEDROOM SET COVERED WITH "WORK"

¹ In the designing room of one of the largest and best carpet factories of Great Britain I saw about seventy-five people making rug and carpet patterns as follows: Old patterns were cut into four equal squares. These pieces were mixed together in a large basket. From this heterogeneous pile the designers selected four squares, placed them together, now this way, now that, like a Chinese puzzle, to form a new pattern. If they seemed impossible, a square was discarded and another taken. This process was kept up until a new and striking design was hit upon. This was then drawn on a large paper in colors and submitted to the head designer. If it met his approval it was sent to the weaving card cutters and in due time hundreds of yards of carpet of this pattern were woven. Before leaving the factory I visited the sample room. After we had looked at scores of samples the manager asked: "Well, what do you think of them?" I said: "To be frank with you, I think them hideously ugly. If instead of using hundreds of shades of yarn to weave these complicated and grotesque patterns, you had used only three or four shades to carry out a large and simple design you could have made beautiful carpet." "Now," he said, "I am going to make a confession. In weaving the carpets for my own house, only three shades of yarn were used to carry out a very simple pattern. But we can't sell such carpet. We have to make them like these samples in order to sell them."



GOOD AND BAD MACHINE-MADE FURNITURE
A simple and dignified bookcase



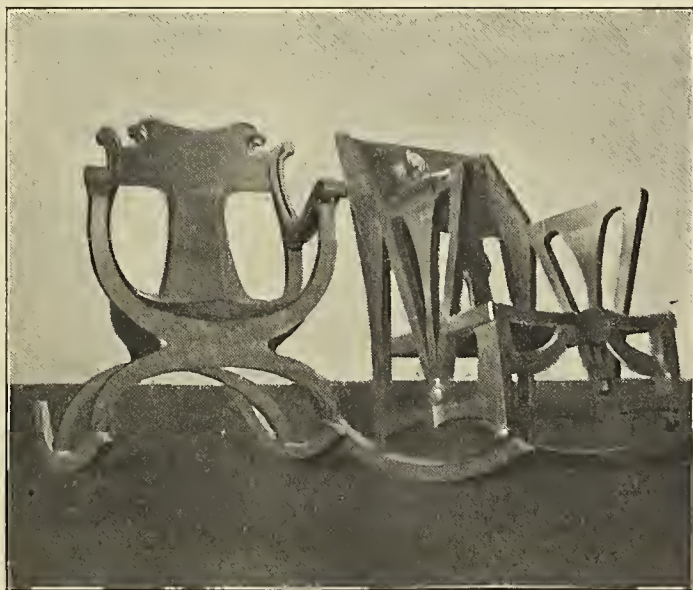
The ordinary oak dining table with deformed legs

Intricate hand-wrought ornament the machine cannot produce. Every human being is a part of Nature and he works according to her subtle laws. She repeats the same pattern millions of times, yet never two forms exactly alike. She never duplicates a plant-form, a leaf, flower, or fruit. A tree produces thousands of leaves after their kind, but never two alike. A workman is governed by the same subtle laws, so that each workman's hand, guided by the ever changing soul, cannot repeat. As Emerson says: "Because the soul is progressive it never quite repeats itself." Hence if a surface is covered with a repetition of the same form, although they may all look alike to the casual observer, each will be found to have some touch, however slight, of individuality. This constant variety amidst uniformity is one of the peculiar charms of hand-wrought ornament, and it is this variety in myriad repetitions, like the tree before my window, which makes hand

work interesting. Though the hand can never repeat, the machine can never vary. It cuts the same form thousands of times without the slightest change or shadow of variation, and this gives unpleasant stiffness to the whole.

In oriental rugs, for example, one figure is often repeated scores of times, yet no two are exactly the same. Weave such a rug on the machine, and not the slightest difference could be detected even with a microscope.

Herein lies the problem which only great artists can solve. It is to make all of these useful objects of beautiful line, form and proportion. A stupid person can load an object with much ornamentation, but only a wise one can make it so beautiful in its structural lines that any decoration is superfluous. Such beauty unadorned can be produced by the machine when we cease to condemn it and recognize that by its means our houses may be filled with harmony, grace and beauty.



CHAIRS MADE TO SELL

ORNAMENTAL HEDGES

WHAT MATERIALS TO PLANT AND HOW TO CARE FOR THEM

BY J. FRANKLIN MEEHAN

FOR the guidance of architects and amateurs rather than horticulturists, the following information upon what materials to plant is especially intended; and therefore, the word ornamental is here employed to distinguish hedges used in the construction of geometrical or architectural gardens from the line and defensive hedges placed along property boundaries.

About seven-tenths of the material used for this class of hedge work is Box-edging (*Buxus sempervirens*) and Californian Privet (*Ligustrum ovalifolium*), the former for the reason that it has always been associated with old garden work, and owing to its dwarf size or habit of slow growth, requires little cutting to keep it down to a proper height. Californian Privet has many attributes which make it a favorite, and owing to its vigorous growth and ability to stand severe pruning, is probably the most universally known and used of all hedge plants. Though classed with deciduous shrubs, it holds its leaves during the greater part of the winter. This enhances its value where a dense, thick hedge is required, and an evergreen hedge would not succeed. So readily does it admit of pruning, that there are instances where privet hedges from twelve to fifteen years of age have been kept in perfect condition at a height of fifteen to eighteen inches.

Of the smaller growing stock may be mentioned: *Azalea amoena*, *Deutzia gracilis*, *Berberis Thunbergii*,

Spiraea Anthony Waterer, *Spiraea Bumalda* and *Spiraea callosa alba*. The best known of this class, and deservedly so, is *Berberis Thunbergii* or Japanese Barberry, sometimes called the Dwarf Barberry. It will thrive in any ordinary location, and is specially adapted for use on the tops of terraces and as a foot line for balustrades or garden walls. The foliage is small and neat, light pea-green in color. It bears white flowers in May which are followed by a great abundance of



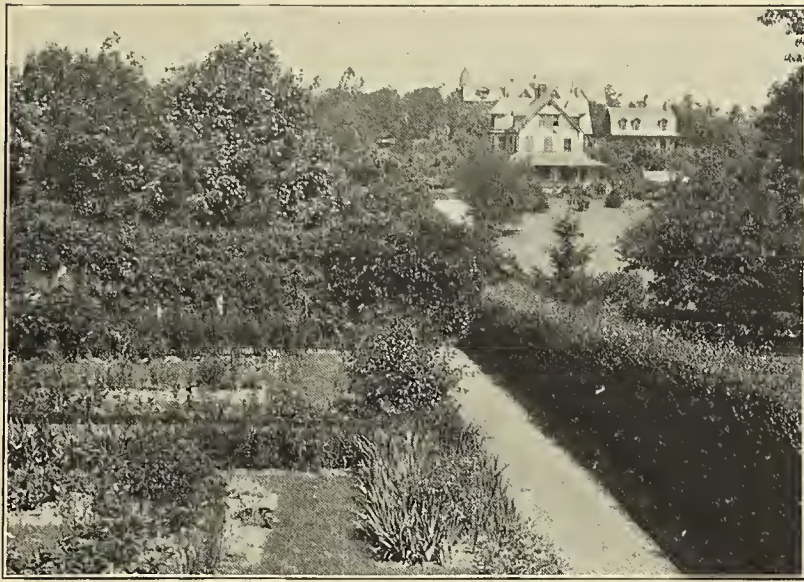
CALIFORNIAN PRIVET
(*Ligustrum ovalifolium*)

deep scarlet berries. These berries the plant retains all winter, and observed against a background of snow, they have a very beautiful effect.

Of the *Spiraeas*, *Anthony Waterer*, *Bumalda* and *callosa alba* are dwarf forms. The first is one of the most beautiful of the varieties. It is a sport from *Bumalda* and has the same characteristics of foliage and growth. The leaves are light green and the growth compact. Flat-headed pink flowers appear about the middle of June. The distinguishing feature between *Anthony Waterer* and *Bumalda* is found in the flowers, those of the former being much deeper in color than those of the latter. With careful clipping either of these varieties can be forced to bloom during the entire summer. *Callosa alba* has the same growth and foliage as *Anthony Waterer* and *Bumalda*, although the flowers, which are white, are probably not so prolific as in the pink varieties.

Deutzia gracilis, while having many good qualities, cannot be used in a too prominent location, as the bloom is in one crop during the middle of May. The flowers, however, which appear in white racemes, are of great beauty and sometimes entirely cover the plant. Its best use is in borders, rather than hedge work, although a number of very beautiful hedges have been constructed of this shrub.

Too much cannot be said in favor of *Azalea amoena* for garden work. Being naturally of dwarf habit, it is specially adapted to use in low hedges. It is usually classed with the evergreens, as the foliage remains on the plant all winter. Its main crop of rose colored flowers, is borne in the spring, but a lighter bloom is frequently found during the entire summer. It will thrive in almost any location, but in its natural state is usually found in light, sandy soil.



A GARDEN ENCLOSED BY PRIVET
(*Ligustrum ovalifolium* at the right)

Where a taller and more vigorous hedge is required *Ligustrum*, *Fagus*, *Hibiscus*, *Carpinus* and *Limonia* are found well suited to the purpose. All of these permit severe pruning and can readily be cut to proper forms and dimensions. With the exception of the last named, they are in such com-

mon use that a description of each appears unnecessary. While *Limonia* is common in the Southern States, it is not well known here in the north, on account of a prevailing idea that it is not entirely hardy. This objection, however, has been fastened to it through a mistaken idea. Having an extra strong and vigorous habit, the wood grows until late in the fall; and not having the opportunity to become hardened before the severe weather, the tips become winter killed. This in no way affects the general health or utility of the plant for hedge purposes. It bears miniature oranges which are highly ornamental. The leaves are small and dark green, matching, in a great measure, the green bark of the plant. It is well furnished with long, stiff spines which give it quite a defensive as well as an ornamental character, while the unusual fruit recommends it for decorative hedge work.

Of the evergreens, *Abies excelsa*, *Abies Canadensis* and the *Thuja pyramidalis*, of the tall growing varieties; *Retinispora aurea*, *Retinispora plumosa* and *Retinispora squarrosa* of the medium size; and *Juniperus aurea* of the low or dwarf size, are the best known and most suitable for the work under consideration. All of these permit continued shearing, the *Retinispora* in particular, since the color is practically entirely confined to the young shoots. Where an upright, narrow hedge is desired, *Thuja pyramidalis* fills the requirements, the natural growth being tall and pyramidal, as is indicated by the name.

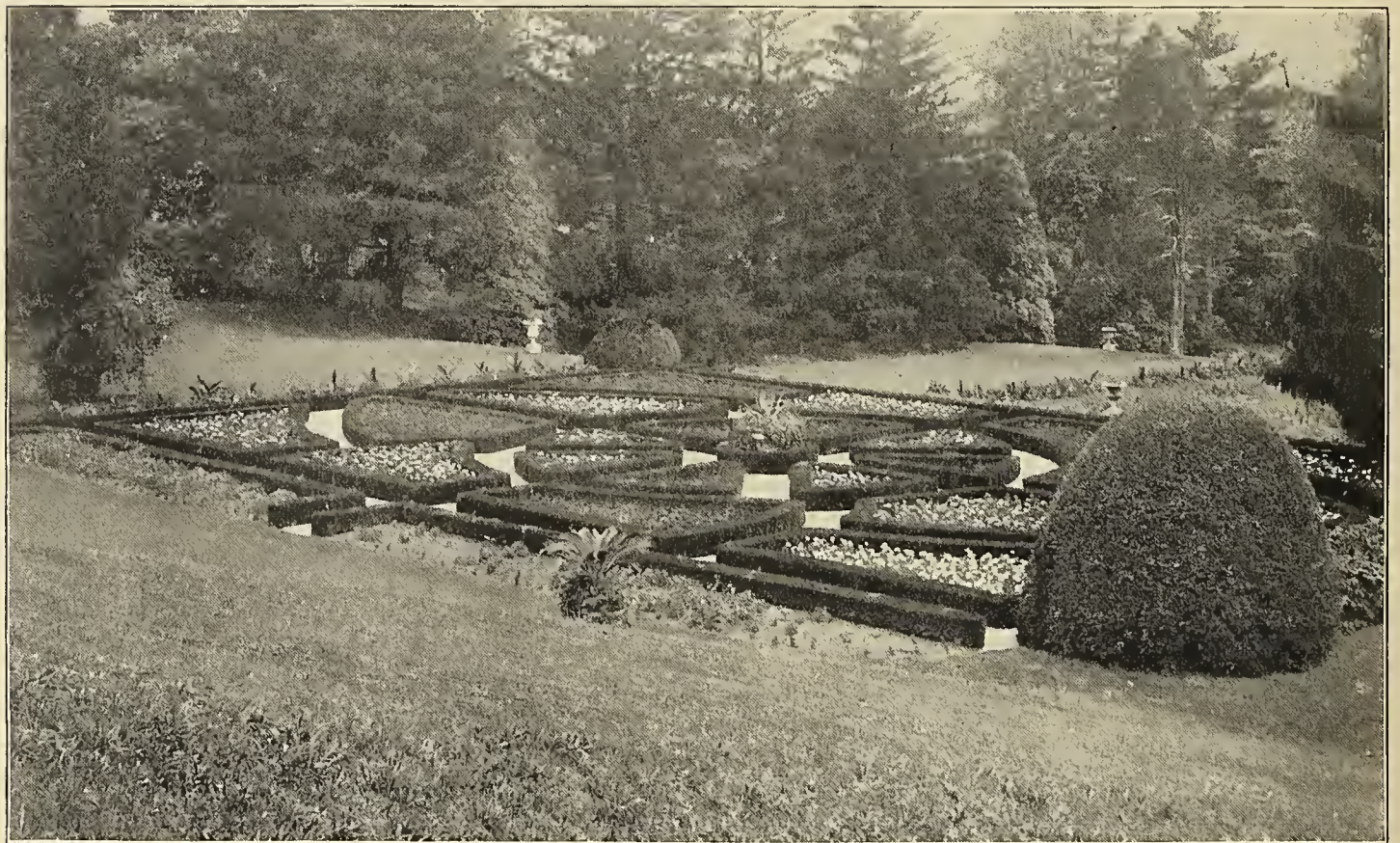
Before *Thuja pyramidalis* became well known the common, native variety, *Thuja occidentalis* was generally used.

Abies excelsa and *Abies Canadensis*, the common Norway Spruce and native Hemlock, each have their peculiar merits. The former is strong and sturdy in character, the growth stiff and the leaves a dark green. The foliage of the Hemlock is brighter in color and lighter in texture than that of the Spruce and gives the hedge a characteristically airy and graceful appearance.

Where a dwarf evergreen hedge is re-

added to these dimensions will prove beneficial. Well-rotted or composted manure should be placed in the trench to the depth of six inches and a light covering of earth scattered over it before the planting of the stock is begun. Where it is possible, it is advantageous to excavate the trench several months in advance and refill it with manure and soil. This gives the manure time to decompose and become thoroughly mixed with the soil at the time of planting.

Possibly the most important question to be considered, is that of the selection of the



BOX HEDGES IN AN OLD MARYLAND GARDEN
(*Buxus sempervirens*)

quired, *Juniperus aurea* stands at the head of the list. Naturally of small size, it is readily retained at a proper height. Frequent shearing makes the wood compact and improves the color, since the golden foliage appears on the tips of the young growth, as it does on the *Retinispora*.

Thorough preparation of the ground is absolutely necessary to the success of any hedge and more particularly so in connection with the setting of hedges in garden work. The trench in which the plants are to be placed should be at least two feet wide and eighteen inches deep. In heavy clay soils, six inches

plants. It can be properly said that, the young feeding roots are the life of the plant—a fact that applies to hedge plants more than to any others. The requirements of a perfect hedge are perfect form and perfect foliage. These only follow from perfect health, and perfect health is dependent upon the feeding roots.

Most stock taken from seed-beds will be found to have a terminal or tap root and very few fibrous or feeding roots. It is therefore necessary, before setting out in permanent locations, to so handle the plant that a good supply of fibrous roots may be

formed. This can be done by frequent transplanting. The stock is ready to move from the seed-beds after it has attained the age of from two to three years, and acquired the height of from twelve to twenty inches, according to the variety in question. At the time of transplanting, the deciduous plants should be cut down to within two inches of the collar, the collar being the line between the root and the top growth. From this point numerous shoots will push forth and give the desired bushy and compact form. The plants will be ready to set out in permanent positions after they have been transplanted one full year. Two-year stock, however, is frequently used where extra strong material is required. In selecting the stock therefore secure only transplanted, cut-down, healthy plants, as one of the chief objects in all hedge work is to secure a dense growth close to the ground. Plant sufficiently deep

to bring the old collar below the surface, so that the young shoots formed by the transplanting previously mentioned will come directly from the surface. This will give the appearance of a bunch of plants rather than a single one.

To avoid crowding and at the same time secure a dense hedge, it is advisable to set the plants in a double row, placing them alternately. The distance between the plants naturally depends entirely on the kinds used. A good general guide is to space them so that there is about an inch between the foliage after the pruning.

Directions for planting are those applicable to any ordinary nursery stock:—Finely pulverized, dry soil should be used, placed among the roots and well settled before the remaining soil is added. A thorough mulching of the entire surface disturbed will not only fertilize the soil but assist in retaining the moisture.

After setting, it is advisable to again cut back deciduous plants to within two or three inches of the former pruning to secure an abundant growth directly from the ground.

Having secured a strong, luxuriant growth, the next serious problem is to keep the hedge in this condition. In the case of a high hedge, the anxiety to secure the desired end rapidly is often the cause of producing an unsatisfactory result. Most plants make a strong leading shoot and small side branches. It is with the latter that the careful pruning should start. From the effects of shearing here, numerous new shoots will be formed with practically the same growth as before—that is, leading and side branches. By taking the location of the side branches as a guide for cutting, the stock will develop rapidly into a compact and satisfactory hedge. No pruning of an evergreen hedge should be done after the first



ALTHÆA OR ROSE OF SHARON
(*Hibiscus Syriacus*)

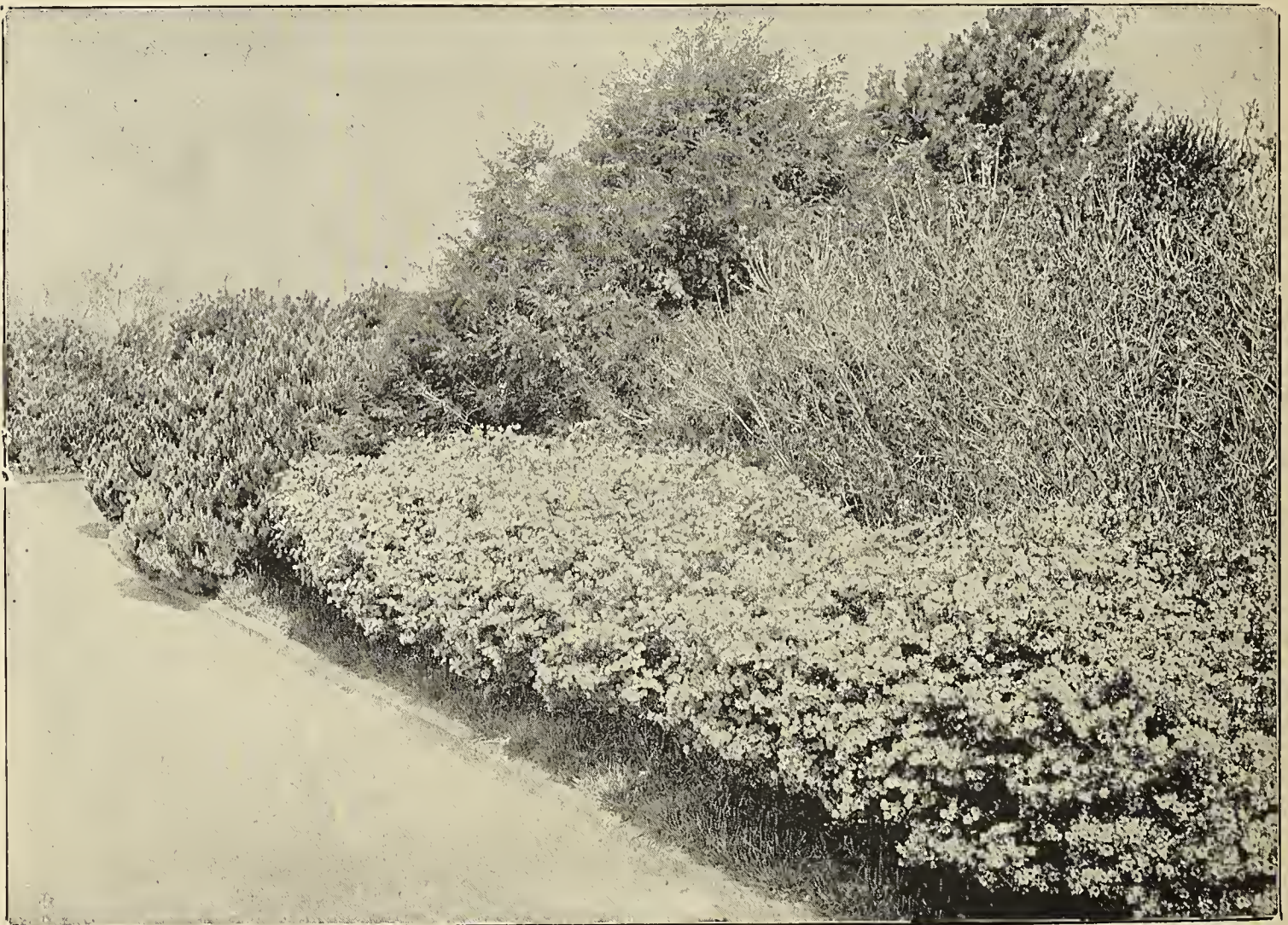
shearing, except during a period when the growth of the young wood is about three-quarters formed. Neglect in observing this point is the cause of nine-tenths of all the failures in evergreen hedges.

As a rule, evergreens make new growth very sparingly from old wood. Pruning to a point back of the young growth is responsible for most of the dead and weak places so frequently found in hedges of this class. The perfect form for hedges of all descriptions is pyramidal,—a fact readily appreciated upon consideration, for the natural tendency of all growth is to push upward, sending the main strength into the upper shoots and robbing the lower ones to a marked degree. By pruning into a dome or pyramidal shape, the lower and side branches have an equal chance with the terminal and upper branches.

In formal garden work it is often desired to obtain a hedge with flat top and square sides, as is frequently the case where *Buxus*

or *Ligustrum* is used. Where this form is required, particular attention must be given to the feeding of the plants. They should be given regular mulchings with well decomposed manure. Winter protection is necessary to hedges of this character, to prevent the breaking and tearing apart of the branches by the weight of snow and ice. Covering with boards with an ample allowance of air space is advisable. Corn-fodder, standing "tent" fashion, will afford the necessary protection. Straw, which is often used, is apt to become saturated with moisture and break in on the plants during heavy snows.

The fundamental principles to be observed in the care of all classes of hedge, may be summed up in a few words: keep the plants in a healthy growing condition and prune at the proper time with as much care and consideration as would be given to a delicate piece of machinery.



AZALEA AMOENA IN BLOOM

GERMAN HOUSES AND GARDENS

THE MUSINGS OF A NATIVE

By A. W. FRED

STRANGERS from America who come to our continent year after year and look at our buildings, must take with them a strange picture of German culture and German architecture. They walk, Baedeker in hand, through the streets of Berlin or Vienna; the stars in their guide-book lead them to monumental buildings; they see the old civilization in Vienna or Hamburg; they marvel at the rows of modern dwellings in Berlin; and, at the end, they have failed to see the most essential, those buildings which influence civilization strongly: the real German homes. What does it signify, in the end, if one has seen a palace of justice in the style of the Renaissance, or a Gothic town-hall, or a house of Parliament in the form of a Greek temple? To those educated in the history of art, to those familiar with the development of architectural forms, it means a great deal to know what style predominated at this or that period. But after all, the nineteenth century has seen such

strong variations of taste in Europe, so many repetitions of former styles and such a mixture of Germanic, Gallic and Roman architectural motives, that any single building can signify much less than the whole city. The monumental or official architecture is much less characteristic of a people than such necessary buildings as the apartment-houses and the smaller dwellings. The foreigner has the same limited experience when he observes the gardens. Now and then he sees a public or a private park which has kept its old form for many decades and is opened to the public at certain hours. But foreigners never see how the citizen arranges his garden, how he expresses his individuality in lawns, bowers and garden-houses. And yet they read in our books of German romance, they sing our sentimental songs, and they must believe that the poetry which endears them to Schumann and Mozart and Schubert must have grown somewhere. They cannot help believing that somewhere there



THE CHARM OF SIMPLICITY AS SEEN IN THE OLD GERMAN HOUSES



THE SO-CALLED ALPINE STYLE OF TODAY

must be such little garden-houses in quiet nooks, leaning against crumbling walls, where young people walk along planted paths hand in hand, their hearts filled with that tender love of which they sing.

Two little books by a painter and social reformer, Mr. Paul Schultze-Naumburg, give us a fine opportunity to look into this romantic world. The illustrations accompanying this paper have been taken from these works, which are the honest and intelligent labor of a thoughtful man. Not only a pleasing impression of romantic self-forgetfulness is to be obtained from them, their author as well as the present writer thinks less of contemplative poetry than of practical reforms. Their author has wandered through our country and has experienced what we all know, that the houses, a hundred or eighty years ago, were much more beautiful than those of the last decades, and that only the most recent movement in art is changing these conditions timidly and in a manner that is far from effectual. But what Mr. Schultze - Naumburg has been doing for Germany and that to which his pictures certify, is certainly true for America. For what we see in his illustrations strengthens our opinion that our bad examples have their counterpart over the sea. It seems to me that in America that mania for

style is reigning which has spoiled the last third of the century in Germany and Austria, and it might be profitable to show by some examples of the good old and the bad new style the possibilities that exist for reform.

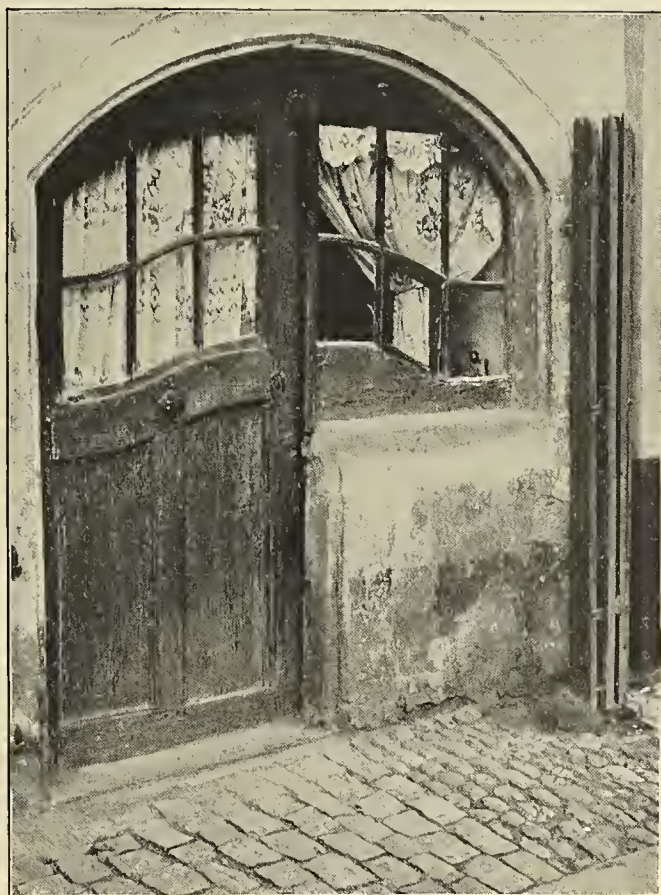
Let us look at such a plain, simple, old-fashioned home as our first illustration. It has a smooth exterior, simply-finished windows, arranged quietly one beside the other, without prominent shutters or ornaments. On the side is a round bay-window. The roof is of shingle rising toward an unpretentious octagonal tower, not too lofty—just high enough that one may look from the little hall above over the houses and trees of the neighborhood out into the distance. You ask for the style of the building? It has none. It does not remind us of the antique, nor the Renaissance, it does not show any relation to historic data, it does not even possess intended artistic beauty. Nothing has been put into this structure, but one thing has been accomplished: the fullest appropriateness in the most touching simplicity. How many charms, how much nobility lie in this little home!

A second picture: a house on a rising road. The ground is uneven; there is a low bank covered with green, and from it a few steps lead to the entrance. By the side of the house is a garden, enclosed by an irregular stone wall. The trees of this garden send their branches out into the street and cover the entrance. The house has few windows in the front, even the second story



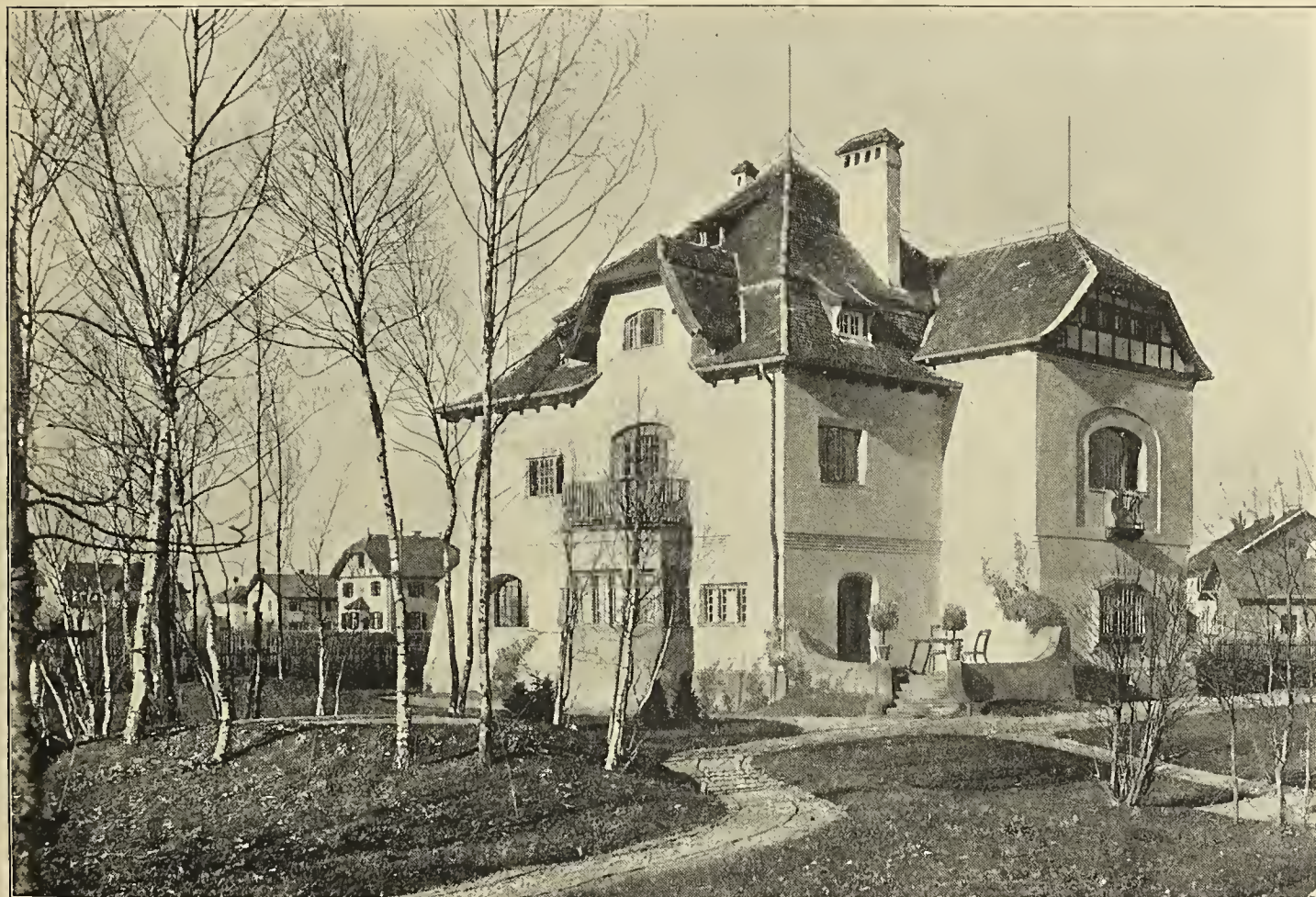
OLD HOUSES OF A GERMAN TOWN

is partly in the gable. Here the slanting roof is a little steeper than before, the windows are as plain as possible, the finish of the walls scarcely shows any intended decoration in the slightly raised central feature. It is a house like many others in Germany with nothing peculiar about it and attracting the attention of no one. And side by side with these let us see what the last third of the century has made of the German house. The outward conditions of the structure are the same: a slant-



A STREET DOOR

ing site, the necessity for the architect to build on an inclined plane. The proportions are the same, the materials seem to have been the same. But what a monster of taste! A bad wooden balcony, sham walls, cheap ornamental stone, badly turned wood-carvings, and slate instead of a shingle roof, — altogether a bad Swiss cottage such as one often sees attempted in America. And herein live people who have nothing to do with Alpine life and Alpine air excepting



A GOOD EXAMPLE OF MODERN DOMESTIC ARCHITECTURE IN GERMANY

The Residence of Herr Richard Beimerschmidt, an artist of the Munich School



A WALL AND GARDEN HOUSE IN AN
UNAFFECTED STYLE

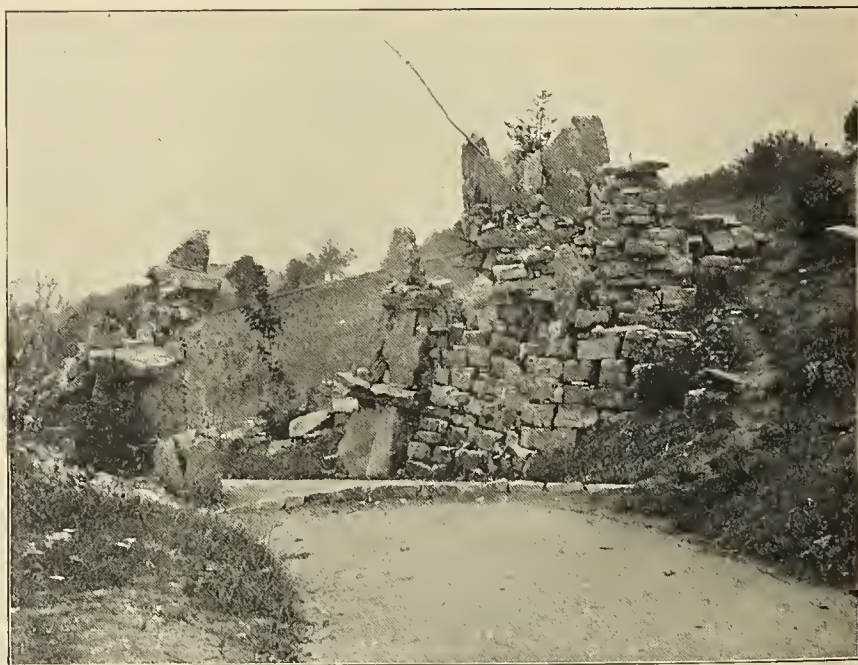
perhaps a trip to some watering-place in the summer. The question comes to us, when we look at these two houses side by side, how it is possible that there are people who prefer this artificial, dishonest Swiss (?) cottage to the former, simple and yet so poetic houses without any aimed-at style.

One asks oneself, how it is possible that the good old houses disappear and in their place we build such horrors? Again and again we are led to demand in the most energetic way an education for art, whereby an education for art does not mean anything else than education to see. The worst evil is to be found in the fact that people who have grown prosperous try now, as in olden times, to build houses for themselves, where they can enjoy their riches; they feel a longing for artistic beauty but do not know how to satisfy it. They feel as if they ought to escape from the monotony of their existence and the emptiness of their every-day life into such a house. And still there does not seem to be any other way for them and their bad advisers, — which are in Europe the operative builders, — than to dig into the styles of past times instead of looking for the need of the present.

They believe that their lives will become artistic if they live in a house with a gothic tower or Roman columns supporting the windows or Doric columns carrying a balcony upon which they may take their afternoon coffee. But these people forget that all beauty in a house consists in the harmony of the outside and inside, and that there is no absolutely beautiful building in existence which does not conform to its own true purpose. The Parthenon of ancient times were no longer beautiful if it were built for the merchants of a small town to use as a bourse. The modern locomotive, moreover, which simply answers practical require-

ments and has no ornament whatever, represents a high conception of beauty. Just because this inner beauty, this harmony, was present in old buildings, we contemplate with real enjoyment the simplest and most unpretentious little houses of the past.

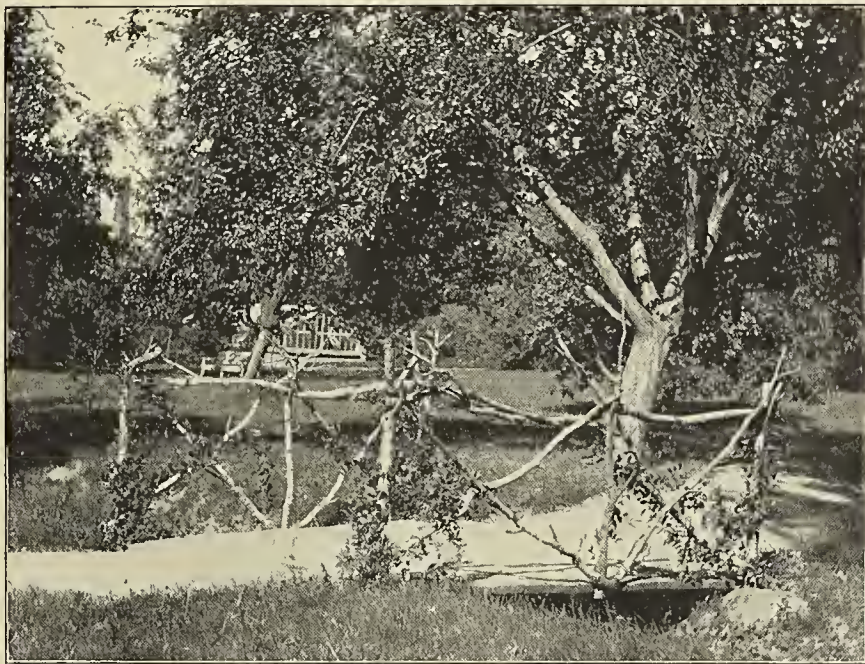
Another illustration is of little village houses consisting of only a ground floor and an attic. In the center of each is the door, on the right and left windows, without ornamentation and with white shutters. The roof is covered with shingles, which by the winds



AN ATTEMPT AT A "NATURAL EFFECT"
IN STONEMWORK

of many decades have acquired a fine green patina. Again no style, no ornament, and yet these houses are beautiful. Here is a door from a very old house which serves at the same time as a window. The round arch cut into the wall, the door frame of plain, brown wood, the panes simply inserted and divided by graceful muntins: no carving, no metal-ornament, no peculiar form,—and yet at a glance we feel the charm. Do we ask ourselves, why we are thus impressed, we find that beside their simplicity these objects have a close relation to their environment, and with nature. This our modern buildings lack notwithstanding a wealth of ivy in their front gardens. The Virginia creeper which covers the old crumbling walls and grows as it pleases has more artistic power than the hand of the most skillful gardener; and a well-planted tree in front of a small house gives more tone to the abode than the wholesale plastic ornament which one buys in a factory to lavish upon the front door.

A further effect lies in the choice of material. A characteristic of the modern buildings is that more and more imitations of valuable stone are being used. The heavier



AN ATTEMPT AT A "NATURAL EFFECT"
IN WOODWORK

and more elaborate the façades become, the more suspicious the observer grows, and altogether too often he is right in his distrust of their materials. Only a very few of the stone buildings one sees are really of stone, and there is something in the true man of today that revolts against all this outward dishonesty and empty appearance.

As a proof that there are also good modern buildings I point to the house illustrated on page 135, which a modern artist, Herr Richard Beimerschmidt, has built for himself in

Munich. It is a plain brick house with the walls finished in white without ornamentation; the windows are well distributed; the roof has been utilized for picturesqueness by changing its level and the good lines of the gable and the mansard appear to the best effect although in the most unpretentious way. Wide windows give single sources of light for the rooms and the mullions furnish from the outside as well as from the inside an excellent decorative element. Alas, that a glance at the illustration shows the environment of the house to be insipid, revealing no touch of the artist, and without the least charm!



A BRIDGE WITH DIGNIFIED AND
SATISFACTORY LINES

One will readily see that the same difficulties and faults found in the modern houses are to be seen in the laying out of gardens. Nobody knows how to plan a garden rightly. The fashions and styles of all centuries have been expressed in them. One only needs to consider how much nature and art grew into one another at the time of the Rococo, how the parks were required to produce the effect of salons and salons that of little gardens, how such motives of the garden as vines, shells and grottoes became the ornaments of the plastic art, and we can observe in the course of development how the different styles influenced the laying out of gardens, the straight-lined Empire style, then the fashion of England, and the large lawns of France. If one wanders nowadays through the gardens of the old and new world one finds in addition to all kind of attempts at styles the most grotesque mistakes, such as the desire to make woods out of gardens. With a few square yards of garden indeed are seen the attempts to make an artificial primeval forest. It seems to be desired to do away all at once with the impression



THE STRAIGHT AVENUE

that this is a creation of man's hand, and therefore a picture is forced of an untrodden wilderness with wildly flowing brooks and bushes and hiding-places. This appears to any reasoning person—and we no longer live in a time when reason and beauty are at variance—a great absurdity.

Mr. Paul Schultze-Naumburg is right, when he says: "The laying out of a garden is, one may say what one pleases, an architectural task, even if one does not build it of stones but uses the living plant as the main material for it.

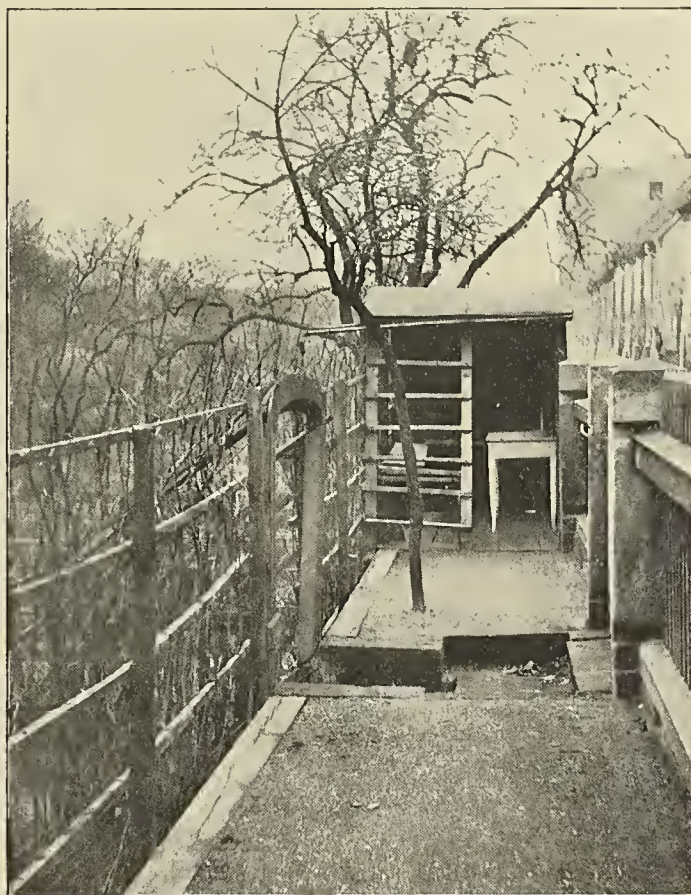
The garden is no forest and no meadow, it is a humanized form of free nature." And further: "It is a task for the architect



THE STRAIGHT GARDEN PATH

throughout, for the aim of a garden is to create abiding-places, like the rooms of a dwelling, and separate, distinct abodes of which each one serves a pronounced purpose and for whose formation the builder uses, instead of dead material, living plants, which he brings into intended forms by means of stone-constructions, wood and lattice-work and afterward skillful cultivation. The plant itself may develop ever so freely . . . the great form, which the mass of the plants takes in the garden is one intended by man, even for the reason that one selects one plant-form in preference to another among many known ones, and therefore we may call it an architectural task." It is in vain to give to the garden an artificially unforced appearance.

Two illustrations or two groups of two illustrations each, may again show how grotesque and ugly the so-called artistic is compared with the plain and simple in the building of gardens as in the building of houses. In the one place we see an endeavor to make a covered, shady nook in a garden and to get the best effect by means of a wall. The builder in a simple, tasteful way has created a wall-construction with the irregular stones that a near-by quarry furnished and which have been covered with wildly growing natural vegetation. And upon this has been erected a little garden house of scantlings. The road is edged by a few trees, allowed to grow as they please. Side by side with this let us look at a so-called artistic attempt at devising a grotto. Without doubt there has been provided a little water for it from somewhere, which can be made to run by artificial means. The stones have been heaped up in such a way as to look romantic and the walk,—without the least bit of verdure and probably burning in a hot sun,



WHERE THE GERMAN TAKES HIS COFFEE

—is edged by rocks, so that each step is uncomfortable and the dust contaminates the air. The path is broad and bare and has been intercepted from time to time with rows



A GRACEFUL GARDEN HOUSE



THE GOOD OLD AND THE BAD NEW EXEMPLIFIED BY A BENCH

of stones, so that one has to jump about every twenty or thirty steps or has to put one's feet on the blocks, hot in summer and sharp at their edges.

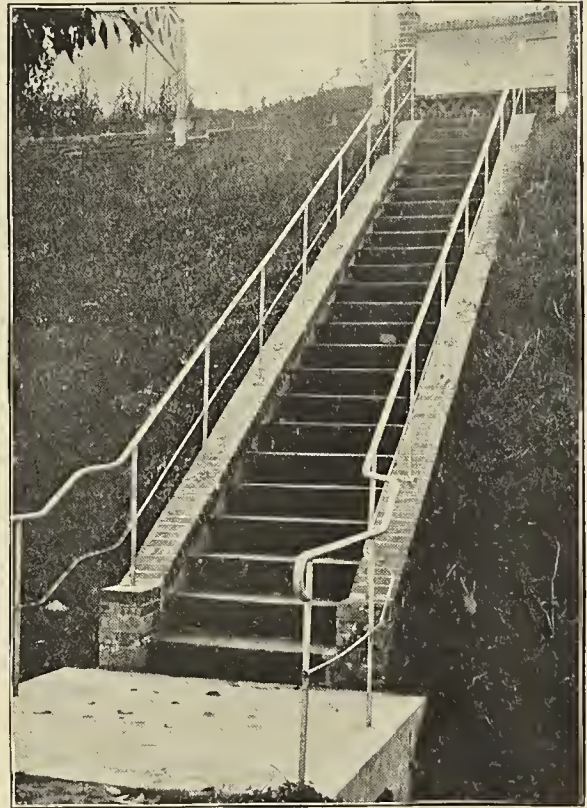
The second example is a small bridge over a brook in the garden. The architect wishes to unite nature and art. Therefore he makes a railing for his bridge by bending young branches in peculiar lines and which conveys the impression of greatest insecurity. In the other case is a smooth, well-joined bridge construction with a secure and strong railing of unplanned and undecorated tree-trunks, comfortable, broad and unpretentious. And on the right and left bordering it are high, untrimmed trees, which give shade, and along the stream are willows or bushes which throw their shadows in the softly agitated water. Again that which is beautiful is simple and unforced; ugly, that which is artificially arranged. Naturally the most important question in planning a garden is the way in which the paths are to be laid out. The students of style have steadily busied themselves with this question; and according to the changing fashion or taste have decided for straight or curved walks and declared the one or the other to be the only perfect element of design. The straight paths have the comfort of direct communication, the curved ones mystery and romance.

Good examples illustrating both may be given. Whereas straight walks may indeed be very beautiful, curved ones may be equally so, and one only needs to think of walks in old cities along slanting houses and irregular fronts to recognize the poetic advantage of the latter as compared to the avenue constructions that originated on the drawing-board of the architect. So we find here, too, that no law applies to all cases, but that one has to decide according to circumstances. Personal choice and again the conformity to peculiar circumstances have to decide the form to be used.

The most important and most frequent means of enlivening the garden and at the same time the strongest point of attack for the architect is naturally the garden-house and the arbor. Many possibilities have to be considered, starting with the most primitive construction, which serves as a place for keeping tools and contains possibly only a simple bench up to the little garden-salons or the well-joined arbor which gives us protection in rainy weather. Every one will recollect some horrible sight he has once seen of miniature stone palaces of cumbersome form, of log-cabins of grotesquely twisted tree trunks; and by way of contrast, we may enjoy the simplicity of those little garden-houses of past times, as shown on



and its bench is a lyric poem in itself. And beside it the so-called modern bench, a triumph of merely technical skill, made of iron bent in tree-lines,



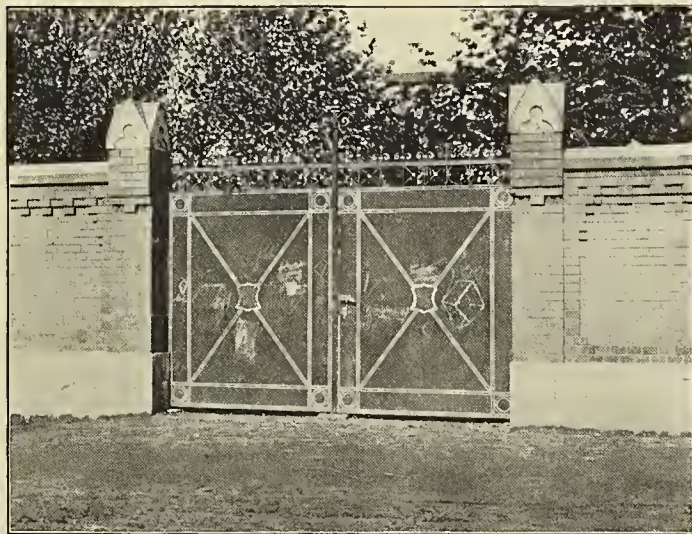
HOW TO BUILD AND HOW NOT TO BUILD A STAIRWAY

page 139. A railing, a flat roof, a trellis to support the vines and in it a table on straight feet, a bench and outside the open country. Crude this may be, but in its elements it is good. Or, in another picture, on the same page, we find a garden-house in the woods, built of trellis-work, with a secure roof that admits no rain, but without side-walls, in order to let the air through.

The simplest resting place is naturally the bench, and what pretty and ugly benches do we find! Look at the bench on page 140, built around an old tree, the linden of all the songs and novels. Here boys and girls sit in the evening, covered by the foliage. This tree

smooth, hard, insipid. In the background is a platform in masonry just as hard, just as insipid, just as colorless. Two more examples tell the same tale—a change of level in the garden requires a flight of steps. In the one instance these have been cut from stone and divided in many reaches. They

ascend between walls or are partly bordered by a simple wooden railing. Every few steps there is an opportunity to rest and to cast a glance on all the beauty around. If one sits beside the house, above one can watch the turnings of the stair and the host sees his visitors come into view and for an instant disappear. And side by side with this is an altogether



A GATE WHERE MODERN IRONWORK
HAS FAILED

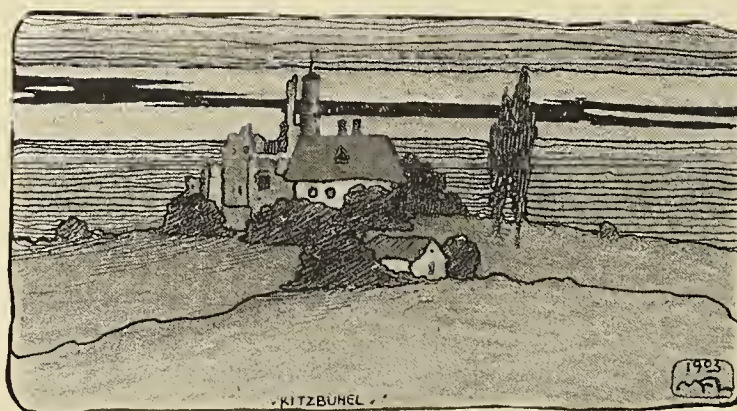


AN OLD WOODEN GATE TO A GERMAN GARDEN

different sort of steps, straight, very practical but very inartistic, uncomfortable. The steps are of iron, beside them a brick curbing, on top of this more iron rods, and up it goes in a straight line. It takes one's breath just to look at it.

Such pictures from the garden might be continued indefinitely. Every single detail brings its lesson. Beauty could be gained by the simplest means and it has been neglected. An enclosure of masonry is a thousand times more beautiful than the most artistic bent-iron fence. One cannot even admit that iron is more practical, for

grant blossoms there is some island of the blessed ones, a hidden paradise. In the opinion of the writer there is no place for such pictures of the mind in the most beautiful work of the founder or metal-smith. One may look through an iron railing, across green lawns, only to see horrible iron Tritons sending water-jets from their mouths. Or the gate at the entrance. What is the excuse for the design at the foot of the preceding page? It cannot compare with the simple lattice-door above, which is not consciously artistic and yet so graceful.



THE GARDENS OF NEWBATTLE ABBEY

By A. D. RICHARDSON

NEWBATTLE Abbey, the Midlothian seat of the Marquis of Lothian, is situated amidst well-wooded and picturesque surroundings about seven miles southeast from the city of Edinburgh in the fertile valley through which the river South Esk flows. The present mansion is built on the site of the ancient conventual edifice of Newbattle, or Newbottle, little of which now remains with the exception of the Fraternity, with its vaulted roof and central row of columns, and which is incorporated in the present building. The Monastery was founded by David I of Scotland in 1140 for a colony of Cistercian monks whom he brought from the neighboring Abbey of Melrose, and upon whom he conferred extensive lands and privileges. During the stormy periods that followed it passed through many vicissitudes. It was repeat-

edly subjected to hostile attack by the English, and so completely was the work of demolition ultimately carried out that for centuries all traces of its existence, with the exception of the before-mentioned part, were completely obliterated. Within the last ten years, however, the whole of the foundations of the original building have been traced out. These show that the Abbey was of the usual type common to the Cistercian order of monks, with long nave, short choir, and central tower and transept. The total length of the interior was about 240 feet; the nave 167 feet long by 57 feet wide (including the side aisles); the transept about 112 feet long by 28 feet wide.

Mark Ker, the second son of Sir Andrew Ker of Cessford, was the first Commendator of Newbattle, and his son, Mark, obtained in 1587 from James VI of Scotland a grant



THE GARDEN FRONT OF THE MANSION AT NEWBATTLE



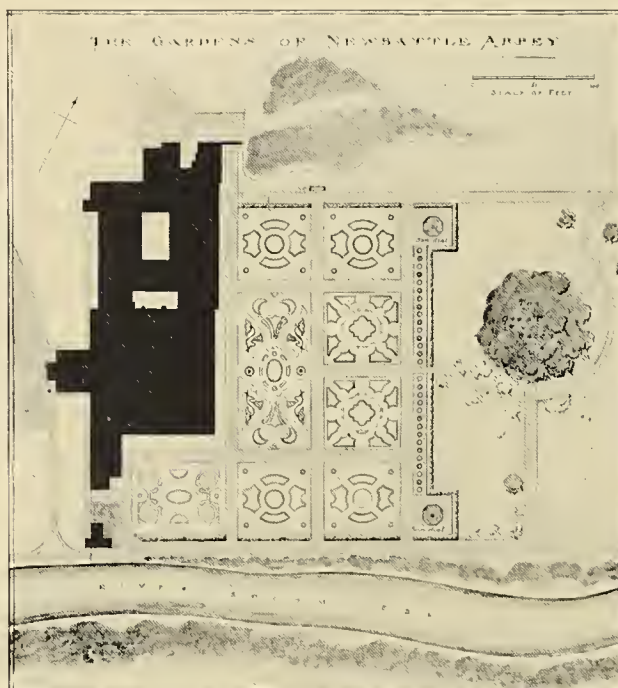
THE GARDENS AT NEWBATTLE FROM THE MANSION

of the whole of the estates as a temporal barony, he being dignified with the title of Lord Newbattle. In 1606 he was created Earl of Lothian, and the fourth Earl, Robert, was raised to the Marquisate in 1701.

The present mansion though belonging to no particular historic style of architecture, and though much altered and added to from time to time, exhibits the cold forbidding characteristics of the Scotch manorial buildings. The principal approach is from the public highway on the west side by means of a straight avenue, at the junction of which

with the public road is an entrance gate with lodges on each side. This gateway is formed in the wall which skirts the public highway, and which, from the fact that it originally formed the boundary of the Abbey lands belonging to the monks, is known at the present day as the "Monksland Wall."

The flower garden, consisting of a parterre separated from the surrounding grounds by a low terrace, and with which it communicates by means of flights of steps, is situated on the east side of the mansion. Like the house itself, the garden seems to have



THE PLAN OF THE NEWBATTLE GARDENS



THE WATER BORDER OF THE GARDENS AT NEWBATTLE



THE NORTHERN BOUNDARY OF THE GARDENS

been subjected to a good deal of change. Some parts of it, however, still retain the features of the French style, originally borrowed from Italy, prevalent in the time of Louis XIV, and which the celebrated French landscape gardener, Le Nôtre, did so much to popularize. Of this style probably the whole of this parterre originally partook. Immediately in front of the mansion is a panel consisting of scroll-work very characteristic of the period referred to, and on the further side of the parterre, on the inside of the yew hedge which forms its eastern boundary, a narrow strip of the same kind of decorative landscape work still exists. The scrolls are formed of box, *cotoneaster microphylla*, and yew; and as was customary in this kind of work, the alleys are formed of colored gravel.

At either end, the yew hedge on the eastern side of the parterre is carried round the three sides of a square space which juts out beyond the boundary line of the garden, and in each of these spaces stands a sun-dial of large proportions, and of very elaborate workmanship. (This is illustrated on page 147.) The two sun-dials are exactly similar in size and in all their details, and each arises from an octagonal base consisting of a series of five stone steps. The height of the dials is sixteen feet from the bottom of the shaft.

The part above the shaft is octagonal, and it contains two tiers of oblong spaces on four of the lower of which the dials are placed. The other spaces contain initials, coats of arms, and crests of members of the house of Lothian.

One of the most interesting objects in connection with Newbattle Abbey is "The Great Beech." This noble tree, standing on the east side of the flower garden, and about one hundred yards distant from the front of the Abbey, forms a very striking feature in the landscape. It is one of the grandest beeches in the United Kingdom, and is of truly gigantic proportions. The total height of the tree is about 100 feet, and the spread of its branches is about 130 feet in diameter on the average. The bole is 17 feet in height, and girths at the narrowest part about 19 feet. At a height of from 20 to 25 feet from the ground about a dozen large branches radiate from the main stem, and these, arching over and forming a natural arbor about 60 feet in diameter, reach the ground where they take root and again curve upwards and outwards, the longest of them being over 70 feet in length. The age of the tree is unknown, but by estimation from measurements of the stem, which have been made at different periods, it is believed to be from 250 to 300 years at least.



"THE GREAT BEECH" AT NEWBATTLE ABBEY



THE SUN-DIAL AT NEWBATTLE

One of the finest examples in Great Britain

THE City of Cleveland enjoys the distinction of being the first city in this country, after the National Capital, to seriously take up the question of civic improvement upon radical lines. These involve the rearrangement of streets in the business district, a new position for the railways, a union station, the extension of the water-front and the locating of public buildings according to the "group plan."

The scheme prepared a year and a half ago for the improvement of Washington established the esthetic advantages to be gained by a city in which the principal public buildings should be grouped about a mall, esplanade or gardens, which aggregation should constitute a civic center. To indicate the esthetic benefits of a great municipal rearrangement is one thing; to urge by platform and pen its artistic and practical advantages is another; but there is need of further demonstration still—a beautiful and rational civic scheme actually carried out. May the progressive City of Cleveland supply it!

The Board of Supervision consisting of Messrs. Daniel H. Burnham, John M. Carrère and Arnold W. Brunner has just made its report to Mayor Tom Johnson and the Board of Public Service of the City. This report contains reproductions of the Commission's architectural scheme, and prefacing it is a summary of conclusions reached after an exhaustive investigation of the conditions which the present city imposes. No one can examine this report without admiration. For transforming the heart of a city from ugliness to beauty it presents a superb solution; and as such, these illustrations fairly inspire the beholder as did the drawings and models for Washington.

A city with a northern frontage upon a lake and that frontage irremediably ruined by a vast stretch of railway tracks: from such bases must the improvements at Cleveland begin. The solution lay in keeping the tracks but a little above the lake while back of them lies the city upon an upper level. A high retaining wall, surmounted by formal rows of dense trees, shuts out the noise and smoke of the trains below from

an esplanade upon which are to face the Court House and the City Hall. At a first glance one may ask why the railroad was not ignored and covered over by the city extended; but practical considerations have weighed here as elsewhere in the Commission's scheme, and the answer is found in the memory of tunnel horrors, the discomfort of ill ventilated and worse lighted enclosed train-sheds and the constant need of the railroads for more space to meet demands of growing cities. A monumental bridge which is wide enough to be a plaza leads from the station, over the tracks, to the esplanade, and continues into the city, forming a beautiful mall lined with trees. Around the southern end of this are grouped the Post Office, a proposed Public Library and other buildings playing an organic part in the life of the city. All of these buildings are suitably surrounded by parking, parterres of grass and flowers to which are conjoined monuments and fountains.

A uniform style of architecture is wisely urged for all buildings facing upon the open spaces, the architects expressing their preference for the historic motives of the classic architecture of Rome. Another important recommendation, and which applies to the execution of the scheme, is that the city shall acquire not only the land to be occupied by the group plan but enough in addition to control future developments facing upon it.

In examining the plan prepared by the architects the predominance of rectilinear lines is apparent, which, if it open the work to the criticism of being unimaginative, is justified by the fact that an existing city is to be dealt with and the minimum of expense incurred. The elevations suggested for the various public buildings are very restrained in design, but they may later be elaborated. The report as it stands is far from being what the most practical of citizens might consider the phantasmagoria of architects, and having no footing in reality. The scheme is, on the contrary, specific and practical in its purpose and founded upon the city's lines as they now exist. It only remains for the City of Cleveland to carry out the idea.



THE ENTRANCE TO THE HOUSE FROM THE UPPER TERRACE
"MAXWELL COURT"

House & Garden

Vol. IV

OCTOBER, 1903

No. 4

"MAXWELL COURT"

A RESIDENCE AND GARDENS IN THE ITALIAN STYLE AT ROCKVILLE, CONNECTICUT

DESIGNED BY CHARLES A. PLATT

THIS is an example of a residence and garden built together and anew without the necessity of conforming to previously existing architecture or natural landmarks. A wooden dwelling, which formerly stood near the center of the estate, was torn down and its site and foundations ignored. It was therefore a *tabula rasa* upon which the architect began his work, but it was a *tabula inclinata* as well; and this fact, while of advantage to the final effect of the place, must have added greatly to the difficulties of an execution which meant the adjustment of a site to a design.

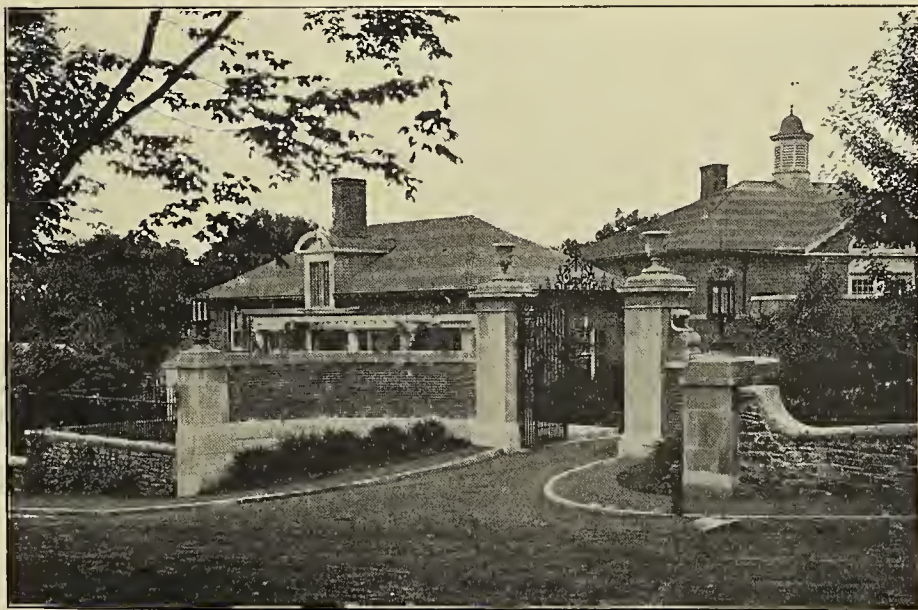
The estate which has been named "Maxwell Court" consists of about nine acres and lies on a steep slope overlooking the small town of Rockville, a suburb of Hartford, Connecticut.

The hills surrounding the town are abrupt without being rugged, and so steep is the one in question that success in growing grass upon its surface during the past rainy season is looked upon as a miraculous feat per-

formed by the English gardener. In order to obtain a level setting for the house, its terraces and the garden, two lines of retaining wall had to be built, one rising from the slope below, another sunk into the hillside above. Between these earth was then placed, four thousand cart-loads being needed for the garden alone.

The entrance avenue runs close beside the upper wall, over the top of which light branches of barberry wave invitingly to ampelopsis and English ivy which have been planted at the base. Above is a grove of young chestnut, maple and oak trees, protecting the house upon the north and throwing a dignified shade over a forecourt where the drive terminates within high walls of brick ornamented with the same gray lime-

stone that is used for the architecture elsewhere. The grass carpeting the grove above is ended abruptly by the wall, and here, if he look sharply, the visitor may find a way of reaching the wood, obtaining the view of the

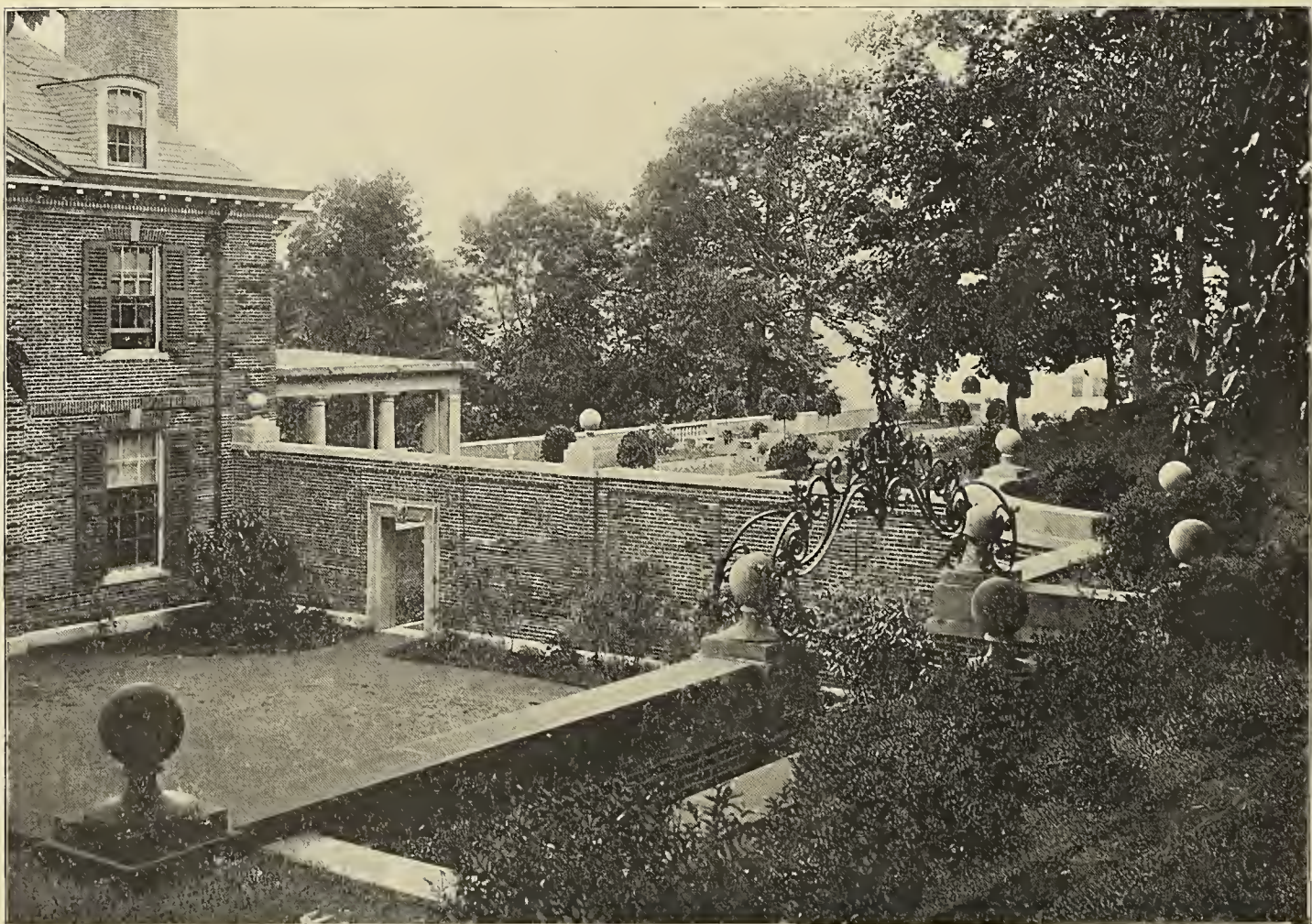


THE MAIN ENTRANCE FROM THE HIGHWAY

"Maxwell Court"



THE SOUTHERN FAÇADE OF THE HOUSE



THE RELATION OF HOUSE, FORECOURT AND GARDEN



THE HOUSE AND FORECOURT FROM THE GROVE

house which appears on page 151, for in the wall of the court opposite the entrance to the house is a fountain so recessed that a narrow stair mounts almost unseen to the ground above. From this high viewpoint, too, may be best seen the relation of the forecourt and formal garden to the house.

A gate leads into the spacious formal garden all aglow with flowers; and one's first steps are taken in the corner known as "The Children's Garden," for here the two little girls whose home is "Maxwell Court" are free to pick johnny-jump-ups, forget-me-nots, heliotrope and other sweet-scented flowers which grow close to the walk in front of azalea mollis and cannas. Looking up the path here is the view occupying the upper portion of page 153. The pergola beyond terminates the garden in a hemicycle and the promenade between its piers re-

turns along the southern side of the parterres to the house, arriving there at the center of a portico upon which the life of the drawing-room may, in mild weather, overflow. Thus are house and garden firmly bound together, as they should be bound in any formal scheme, and particularly in such a

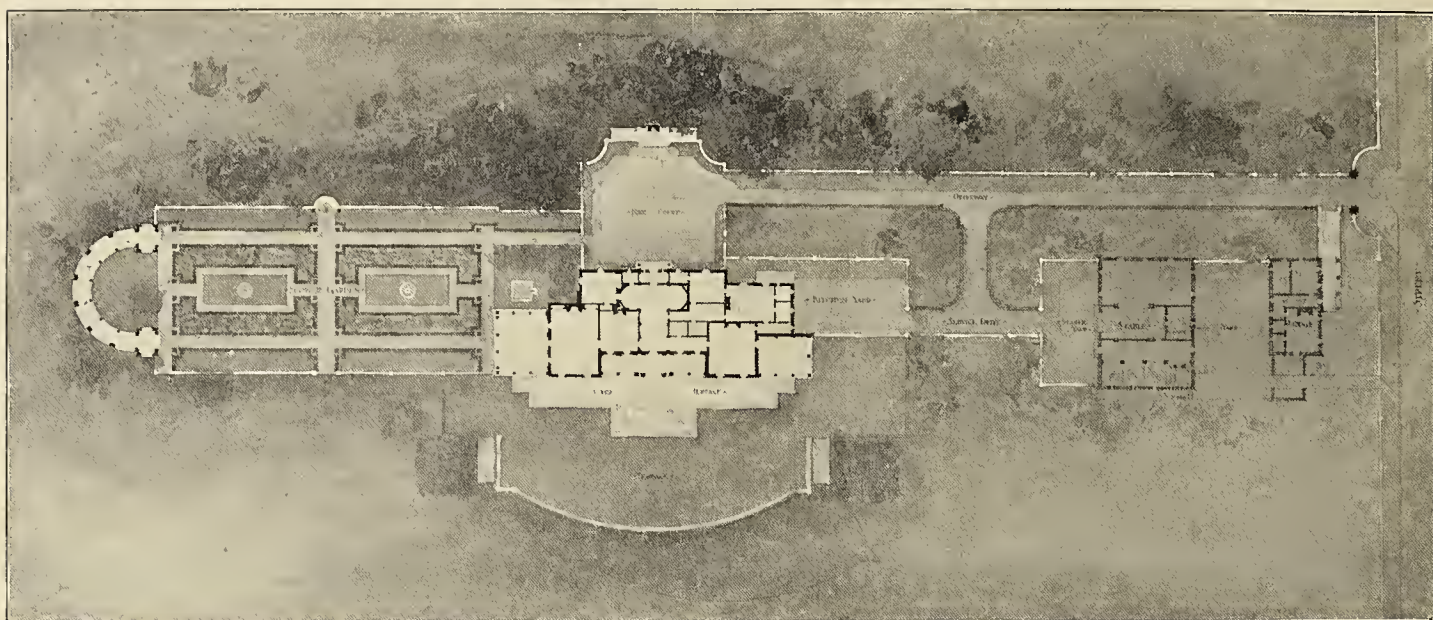
design as this, echoing as it does, the most formal and architectural garden-craft the world has seen, the Italian.

Here in this walled enclosure is the order and grace of architecture carried with a nicety beyond the walls of the nominal habitation, inviting that habitation to extend its meaning and to expand to an outdoor realm



THE UPPER TERRACE FROM THE EAST

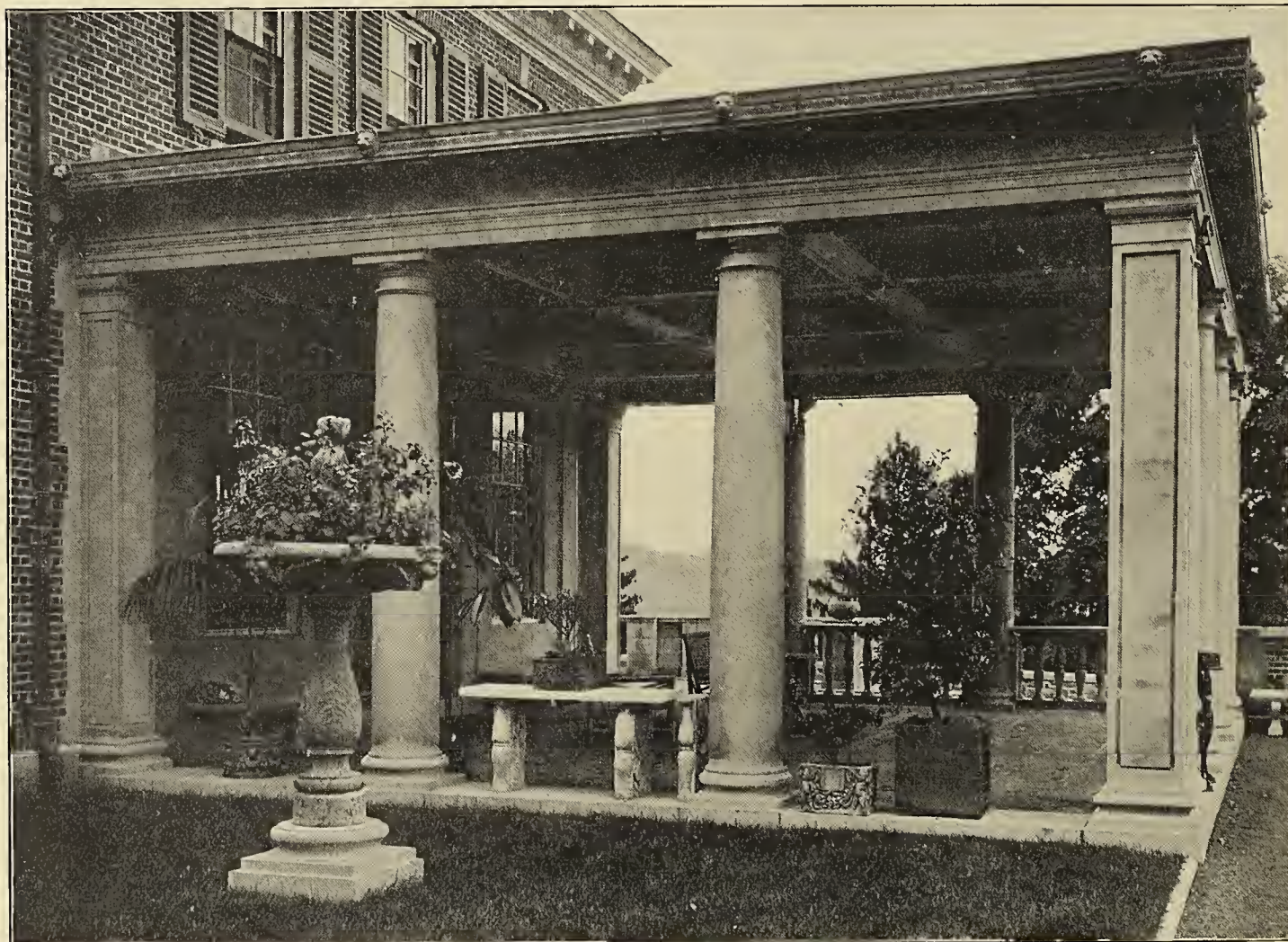
"Maxwell Court"



THE PLAN OF "MAXWELL COURT"
The Seat of Francis T. Maxwell, Esq.

agreeable to human beings for at least a third of the year. Here a survey of Nature is to be commanded, not only at one's feet but over the hillside below,

where the spires of the town appear in the distance, between tops of spruce and maple. And beyond the pergola the view opens toward distant hills, where one in contem-



THE PORTICO WHICH SURVEYS THE GARDEN



A VIEW FROM "THE CHILDREN'S GARDEN"

plation may watch the close of the sun's daily journey.

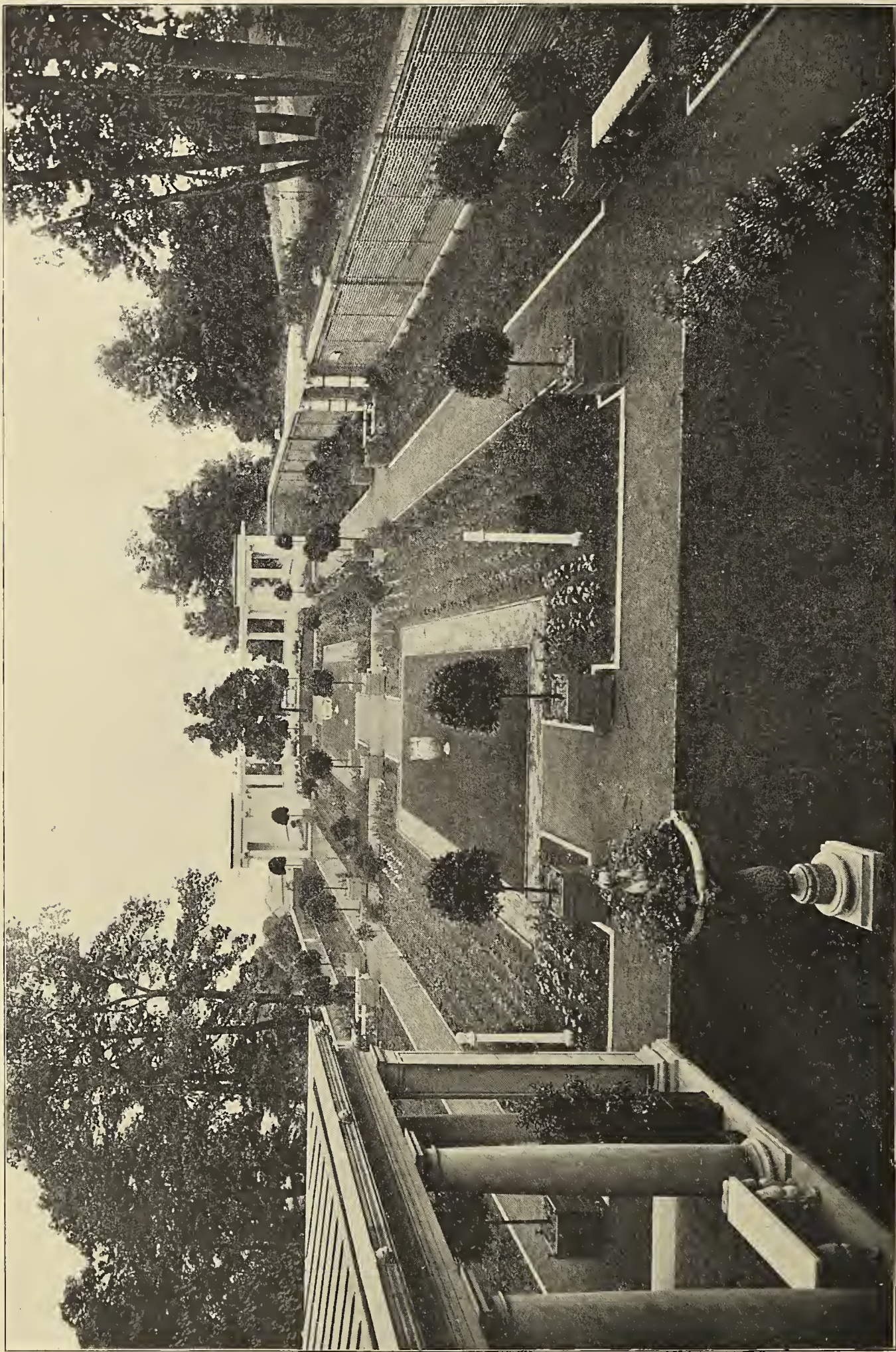
Even in the garden's youth invited beauty has arrived. Little more than a year old it was when the first pictures were taken. These are reproduced here; and others, also shown, were taken but four or five weeks later. In that short interval the step of maturity can be seen; and if the reader were to see the garden now he would find the luxuriance of late summer has filled the parterres, enclosed vistas and covered walls else made beautiful by carved stone frag-



THE FOUNTAIN IN THE FORECOURT
A stair inside the recess ascends to the grove

ments gathered in many distant lands.

On examining the design of the garden it is noticed how few in number are the parterres and how they are shaped to be sufficiently decorative and are yet easy of comprehension at their own level, for the garden consists of one level only. The circulation offers no puzzle to the visitor, nor does it aim to entertain his restless mood. Rather does it reflect the dignity of the adjoining building, and at the same time enables the lover of flowers to follow their beds leisurely and to view their gradations of



THE FORMAL GARDEN AT "MAXWELL COURT"

A View from a Bedroom Window

Photographed in June, 1903



THE HOUSE FROM BELOW THE TERRACE

color and of form. Quiet plats of turf are an effective contrast to these masses of flowers, seeming to ever summon their tumultuous voices to silence and repose.

The present planting of the garden is less broad than would be indicated by the design, for a great variety of flowers has been em-

ployed in small quantities, thereby subdividing the large units which the architecture imposes. Gardens change complexion, however, from year to year at the bidding of those moods it is the privilege of their owners to possess; and of all the enjoyments of having a garden there is no greater one than to



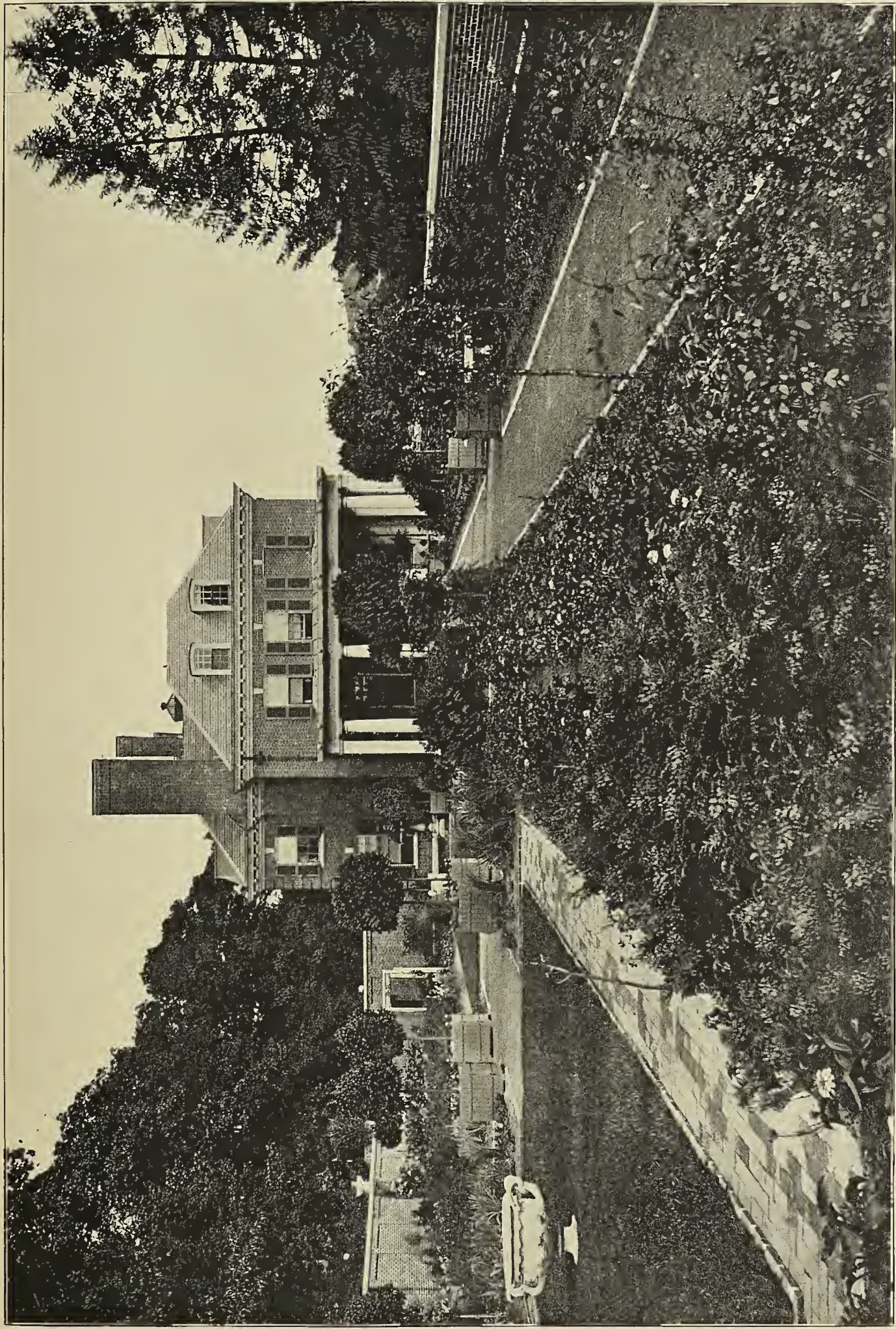
THE PERGOLA ENCLOSING AN END OF THE GARDEN



A TERMINUS OF THE PERGOLA

wage continual experimentation somewhere between the two extremes of variety and monotony. This year's mistakes are to be corrected next year, and who is so sure that future trials will have for him no pitfalls. But let us turn to the planting of "Maxwell Court" as it is this year.

Tulips and crocuses came with the spring and passed with it. The later months have seen the maturity of zinnias, irises, foxglove, hibiscus, flowering cherries, varicolored phlox, Canterbury bells, larkspur, Japanese anemones and lilies, stocks, heliotropes and hollyhocks. These have occu-



IN THE MIDST OF THE FORMAL GARDEN AT "MAXWELL COURT"

A View looking toward the House

Photographed in July, 1903

pied the central parterres surrounding the grassy quadrangles. On the north wall, beyond "The Children's Garden," is climbing euonymus, in front of which are hollyhocks in company with Japanese privet and spiræa, graceful sunflowers and rudbeckia. The border descends to the walk by means of snowballs, New England daisies, cosmos, baby's breath, and phlox. Euonymus is

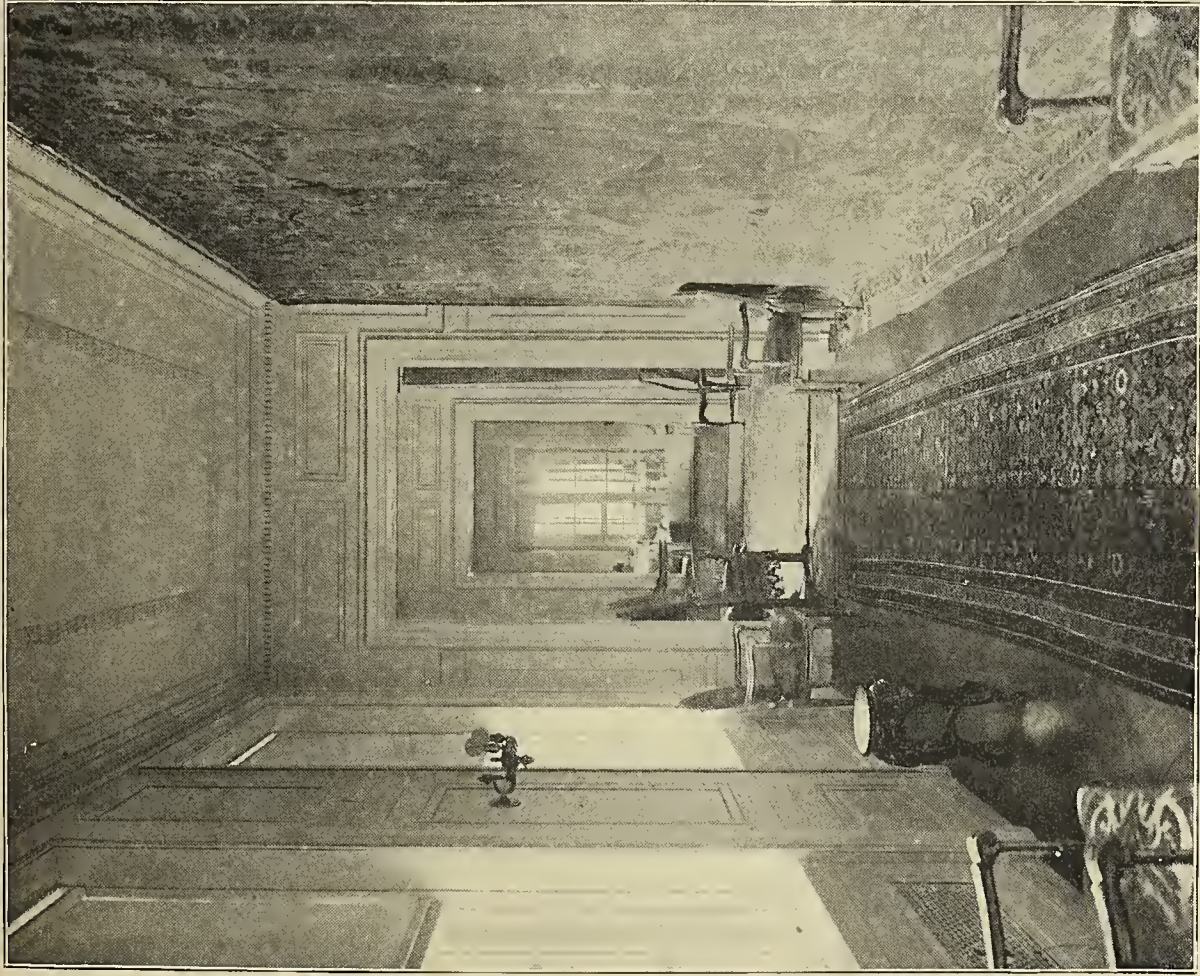


A VISTA FROM THE PERGOLA

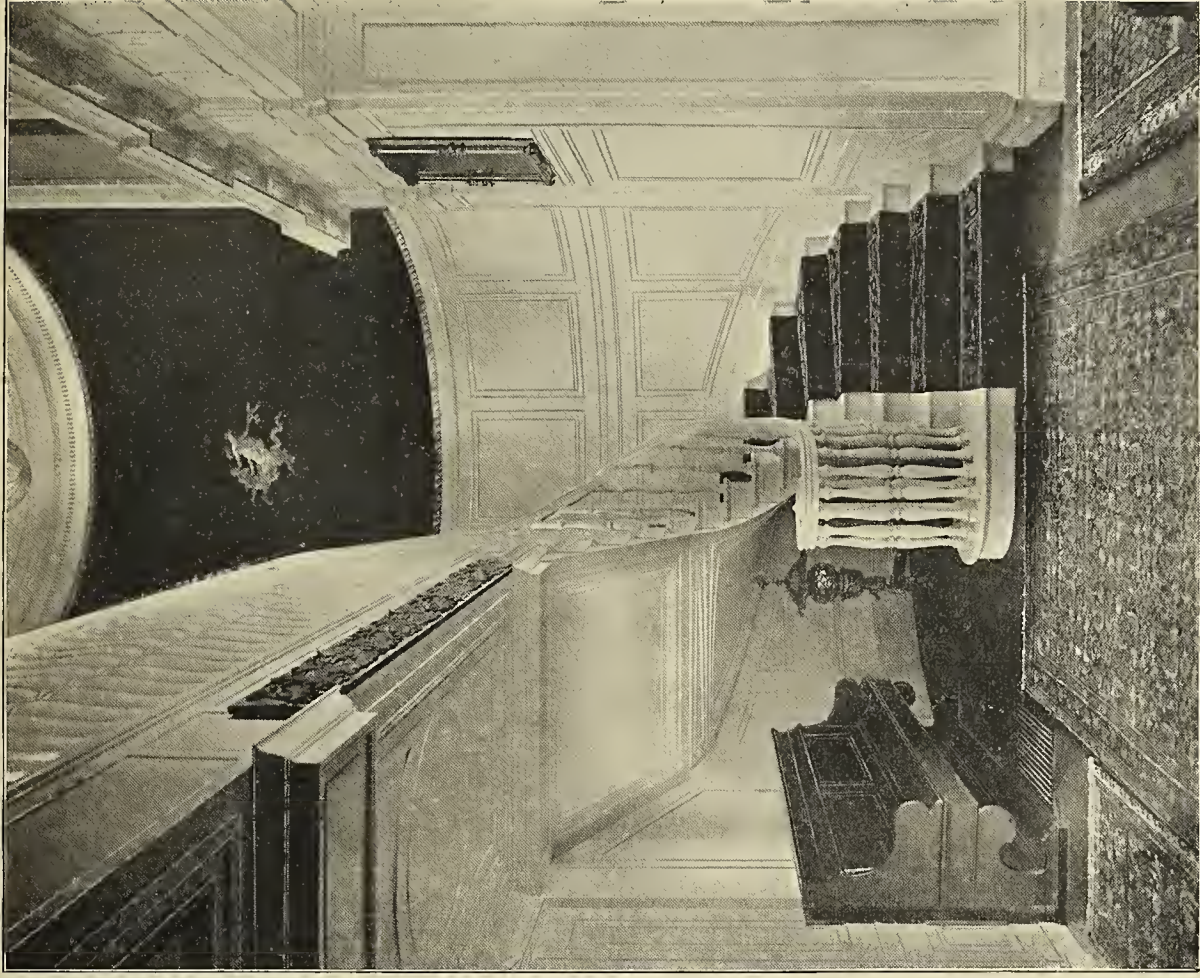
here used as a hedge, outside of which heliotrope hangs over a narrow curbing of cut bluestone. Inside the hemicycle, at the base of the pergola, is a narrow bed enclosing a lawn in its curving reach. Here are Japanese pinks, peonies and stocks, and amid them wild grape, wistaria and Dutchman's pipe rise upon the piers supporting the open roof. Rhododendrons are in the corners of



THE DRAWING-ROOM AT "MAXWELL COURT"

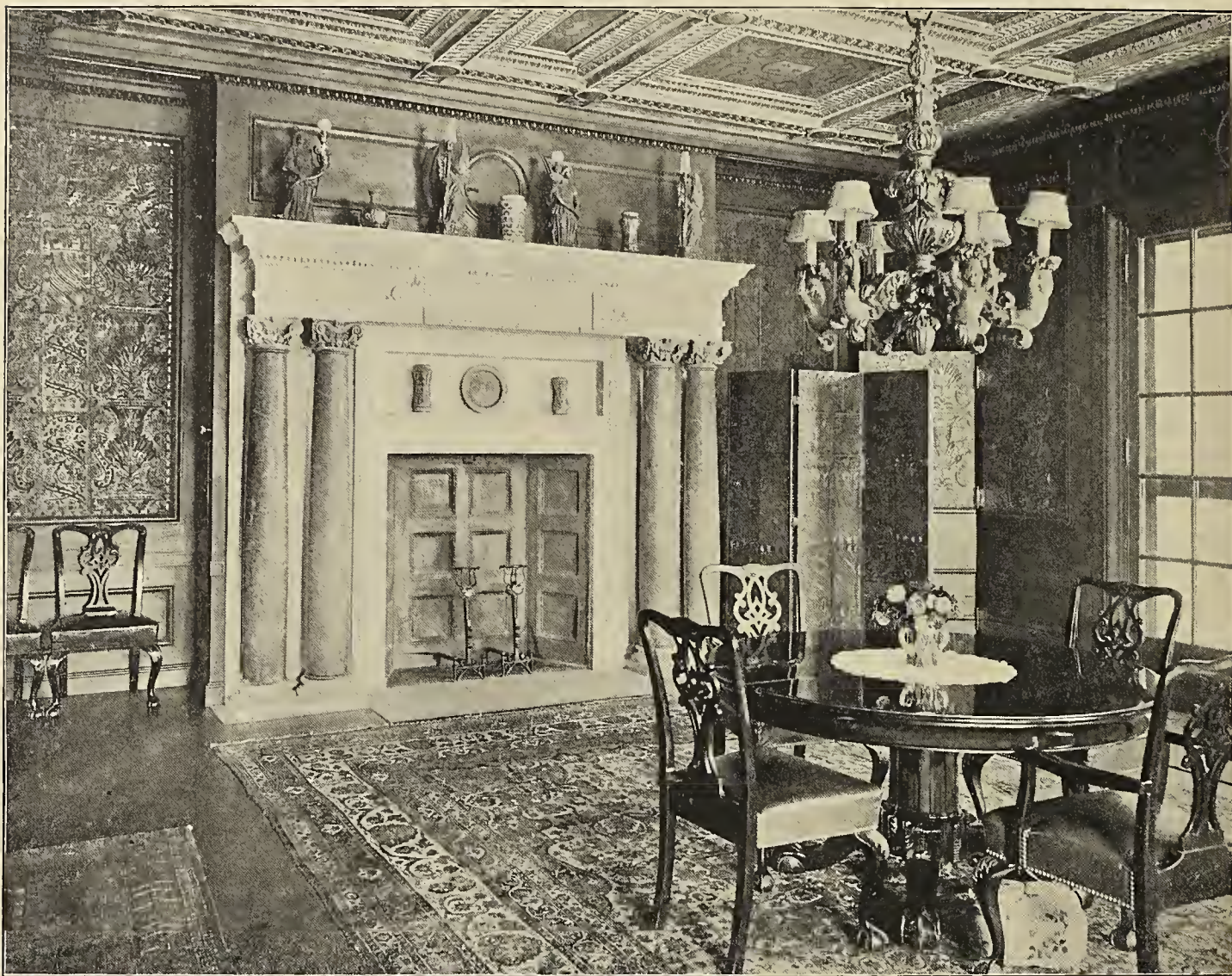


THE LONG HALL HUNG WITH TAPESTRY



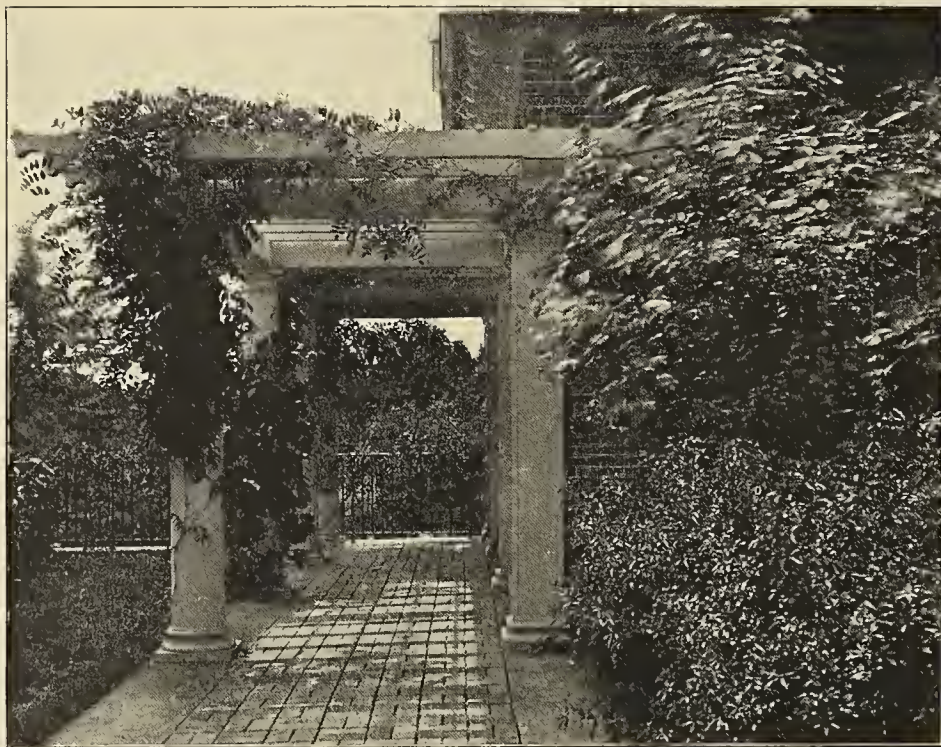
THE ENTRANCE HALL AND STAIRWAY

INTERIORS OF THE HOUSE.—“MAXWELL COURT”



THE DINING-ROOM AT "MAXWELL COURT"

the forecourt behind azaleas in pots and borders of geraniums and lobelia. There are few conifers anywhere except in the grove, where spruce and golden retinispora have been planted over the comparatively bare ground which loftier growing



THE PERGOLA OF THE COACHMAN'S LODGE

trees leave below them.

The house itself is thoroughly Italian in spirit and all its details have been carried out with a delicate precision. The illusion of a Renaissance villa is well-nigh completed by the decorative objects which Mr.



THE HALL OF THE SECOND STORY

Platt purchased abroad for his client and skillfully incorporated into the interior of the house. Florentine candelabra, old settles, chests and chairs, enriched panels and hangings from the cities of Tuscany and Lombardy,—of France as well,—fairly furnish the halls and rooms of the first floor and not a few pieces have made their way to the second. Dark oak friezes, carved and gilded, have been fastened to the woodwork of the hall against an effective background of ivory-white wainscoting below plaster painted a Pompeian red. In the long hall an old French tapestry reaches from ceiling to floor, its pure medieval dyes defying the light which streams in from windows facing on the terrace.

The advice of the architect has been heeded in the furnishing of "Maxwell Court" both indoors and out. Impressive harmonies of color in the principal rooms

have been undefiled by the accidental entrance of highly colored stuffs or hangings. With equal care trifling and inconsequential bric-a-brac have been excluded, preference being given to a few fine old pieces of majolica or antique carving suitably imposing in size and scale to play a part in the design of each interior. The drawing-room is entirely panelled with English oak, in the large divisions of which minor doors are concealed; and in lieu of wood the walls of the dining-room are covered with old Italian wrought leather (rarer than the Spanish) whose gold and crimson are permitted to hold full sway beside a gray stone mantel and a ceiling of subdued silver and drab. All objects, whether built in the house or afterward added, are in a harmony rarely seen, and they make of "Maxwell Court" the most remarkable structure in its locality and the best work thus far performed by its architect.

ART AND THE MACHINE

(A REPLY TO "THE BEAUTY OF MACHINE-MADE THINGS," PUBLISHED IN THE
SEPTEMBER NUMBER OF HOUSE AND GARDEN)

BY WILLIAM L. PRICE

IN the discussion of any subject, it is worth while to make one's self reasonably clear as to the terms employed. To attack all machinery without question of its powers or the method of its use, would be absurd, and to discuss the relative advantages of the hand-made and the machine-made article, without consideration of the effects on mankind, both of the article made and the method of making it, upon the user and the maker, would seem to me to be equally a mistake. If there were no other questions involved than the number and design of our possessions, it might be easy to make out a good case for the machine *per se*, without any further discussion. It is evident that if the machine be set up to make a certain pattern of what is called a good design, it can make the article so designed in enormous quantities, which if properly distributed would give all great wealth in such things. If this is the end and aim of production, the more nearly automatic the machine can be made, the better.

But some of us are not willing to admit that this is the end of man's activities. Man was not born to live by bread alone. As soon as the pinching needs of the stomach are even partially satisfied, as soon as a rude shelter for the body has been fashioned, man sets his hopes upon something higher and beyond these things. The making of such crude objects to meet a pressing want has awakened at once the desire for development and has supplied the means by which he may grow.

If we dig to the root of all man's activities and of his growth, we will find the desire for development. In creative thought and work we discover the method by which development comes. By this road and no other has man traveled up from the merest savagery to what we have of civilization today, and by this road shall the children of men reach the higher and higher planes of devel-

opment from which they may, let us hope, see an unending succession of possibilities.

Now the machine is an incident in this development, not an end to which it has attained; and no thought of industrial revolution need fright us or bid us pause in our eternal questioning. No doubt the churchman of the Middle Ages thought that the rack and thumbscrew had come to stay, and that these were the only means by which Christ's kingdom could be brought and maintained upon the earth, and that the good old order would pass away if the sacrilegious hand of the unelect should be raised against the tools of their heavenly craft. The machine is the expression of some man's or some men's thought out of which he or they may have gotten great joy and great development, just as did the builder of rack or thumbscrew. Let us therefore pause a moment to consider the kind of machine we are to discuss in its relation to man's development and happiness.

To dismiss all machines on the ground that their product has in the main been unsatisfactory, would be absurd, because all machines are not of the same type. There are two broad classes into which machines may be divided, as were the sheep from the goats in the parable. There is the machine that is automatic in its operation, and which, simple or complex, makes a fixed product not due to the thought or control of the operator; and there is the machine which, simple or complex, remains a *tool* to be guided by the thought and volition of the artisan who works, not it, but with it, expressing, not the thought of the designer either of the machine or of the fabric, but his own thought.

We are not now discussing the comparative values of the various products of machine or tool, but the effects upon mankind of their use. Let us suppose for an instant that the Mecca of the machine tendency had been reached, and that all mankind, with the

exception of the privileged class of the great artists and great inventors, were occupied in pushing buttons or feeding raw material, with deadly regularity and unvarying monotony, into wonderfully constructed machinery. It is inconceivable that individuals continually so occupied could have any interest in the product of such work, whether their own or that of others, and even the artist designers themselves would be so out of touch with their work that they could get little joy of it.

Taking this situation, one which we are fast approaching (minus the great artists), and even granting the widest distribution of the machine-made product and the greatest possible individual wealth and leisure for study and development, you must still grant that we have thrown away one of its best if not its best opportunity for creative work and development. But this is not all. Beauty and appropriateness of design are not so easily attained as some think. Remove the stimulus of individuality in the person for whose use the object is to be made, and you have rendered the proper designing of the article almost hopeless. Let an architect, for instance, sit down and try to design a house for no one in particular, for no site in particular, and he will find it impossible to do so without first constructing in his mind some sort of a client and some environment. If he doesn't, the result will not be architecture at all, or it will be poor architecture at the best, for the architect must mould his house about the peculiarities of his client, if it is to be worth the doing or the possessing.

Nor is this the only or the worst difficulty confronting the designer of objects to be made by the machine. A great part and the best part of a design must be *brought forth in the making*. One cannot design wrought iron, or carving, or furniture, or pottery, or any other object, upon paper alone, but on the anvil, with the gouge and mallet or the wheel, for these things, to have the true touch of the artist's self that makes the work worth the making or the having, must be wrought, not merely designed. The machine that is still a tool in no wise hampers the expression of the workman in his work, and is altogether good, but the product of

such tools cannot be classed with machine-made things, and such tools help and do not hinder the individuality of a man's work, and through that his growth.

Of course it is not fair to charge the machine with present industrial conditions, in which men, women and children are wearing out their lives in unwholesome surroundings, working long hours and living in squalor. But grant the existence of any degree of material comfort and leisure, and I still contend that unthinking, monotonous work tends towards the madhouse and not the Hall of Fame. Suppose we were all rich and had plenty of leisure and had traveled around the world gazing in admiration and awe at the workmanship of better men. What joy could we find in life to compare with the joy of creative work? Would we not turn again to tools to build things for ourselves and friends, even though not so beautiful or perfect perhaps as the machine-made thing designed by the great artist? It must be remembered that at present our most treasured possessions have not been either designed or made by professional artists, but originally by peasants for their own use. Brasses by the Russian peasant, rugs, Damascus steel and enamels by the peasants of the East, carrying with them the message of striving souls to their fellows, and what might we not be doing with our greater liberty and knowledge if we were likewise striving to express our best in the joyous work of our hands unfettered by the superstitions of schoolcraft and heredity.

A new and better regime of craftsmanship, uses the discoveries and inventions of its age and all other ages, and holds fast as the very soul of its faith the belief that the means is little but the man is much. Art remains no longer the plaything of the rich, or the cloistered and separated possession of a self-elected few, but becomes the very breath of life to all of us, transmuting our dross to better than gold, and making the children of art an all-embracing brotherhood to which there could be no outside. For the spirit of art embraces all, from the first crude gropings of the painted savage to the supremest triumph of world-wide service, for the end and aim of all art can be no more and no less than the making of you and me fit to love and to be loved.

Is Art no more than the science of prettiness, of combinations of line and color,—the special dainty goddess of a separate and exclusive class of votaries, who shall design for us poor button-pushers an extraneous surrounding of machine-made beauty, with even our music made for our orderly minds without the jarring accidents of genius? And art thou “shrunk to this little measure?” Thou mighty mother of all that makes us man,—thou who rocked us in thy enfolding arms when first our ugly and brutish souls stirred with hopes beyond our daily needs; thou spirit of light in the dark places that bade us seek in creative work the realization of our secret dreams; thou wonderworker with the hands of men who teachest us to express in the work of our hands our little measure of growth that we may feel the joy of work and that fiercer joy that men call agony that makes us lay down our failure to pick up the next task with a new power and a new hope!

Art has been called “the visible evidence of man’s joy in his work,” and it is almost that. If it were *quite* true then art would be the *things* made, the *visible evidence*; then might the rich be as they think themselves, the possessors of the art of the world, whereas these things are but the crumbs

that fall from the artist’s table; for the art is not in the thing made, but in the very work of creation, and to the artist is the joy that in small measure is visible in the fruit of his work. No artist hoards the work of his hands, nor would we hoard it but for some subtler thing than mere perfection of color or line. It is not what The Angelus has to tell us of the potato patch, but of Millet; it is not the afterglow of a day, but the afterglow of a life, that lies hidden in the canvases of Corot. For we see many afterglows, but have few glimpses into the lives of men. In these precious things we may see master men busy with their souls, and, scarce knowing why, we uncover, because the ground on which we tread is holy ground. And this is as true of a great discovery, a strain of music, a marvellous machine, or the crude idol of the savage. But must we therefore demand that our brother shall be offered up eternally upon the altar of the one or the other? Man the maker, not man the possessor, will in the end triumph; and if the machine is to pass away, it will be because it fails to meet the demand of the creative spirit in man that will not down, though systems and civilizations pass away.

“ In this broad earth of ours,
Amid the measureless grossness and the slag,
Enclosed and safe within its central heart,
Nestles the seed perfection. . . .
Is it a dream?
Nay, but the lack of it the dream,
And failing it life’s lore and wealth a dream,
And all the world a dream.”—WHITMAN.



A COLORADO INDUSTRY

TO THOSE who live in the quiet cities of the East, who enjoy the life and art with which they pulsate, Colorado Springs seems very far away in the West; and realizing how dependent most artists are upon environment and upon contact with fellow workers for the inspiration which brings forth the best within them, it seems incredible that this little town, barely thirty years old, shadowed by the Rocky Mountains, shelters an industry which has already taken a place in the world and which is full of possibilities for the future. And yet, as one gazes at the rich colors in the rocks, at the soft velvety greens of the mesa, at the wealth of flowers under the intense blue sky, this pottery, this earth refined and made to glow and live through the fire, seems in harmony with the wealth of nature surrounding it.

Four years ago Mr. Artus Van Briggles of Cincinnati came to Colorado Springs in search of new health and strength, like many another pilgrim paying the penalty of tireless study and experiment. For many years connected with the Rookwood Pottery, spending his days over pots and his evenings and Sundays in study, he finally found his way to Paris, where he spent three happy years in painting. It was during this time that his interest in the old Chinese dead glaze was awakened and he grew to think that some approach to it might be made in modern pot-

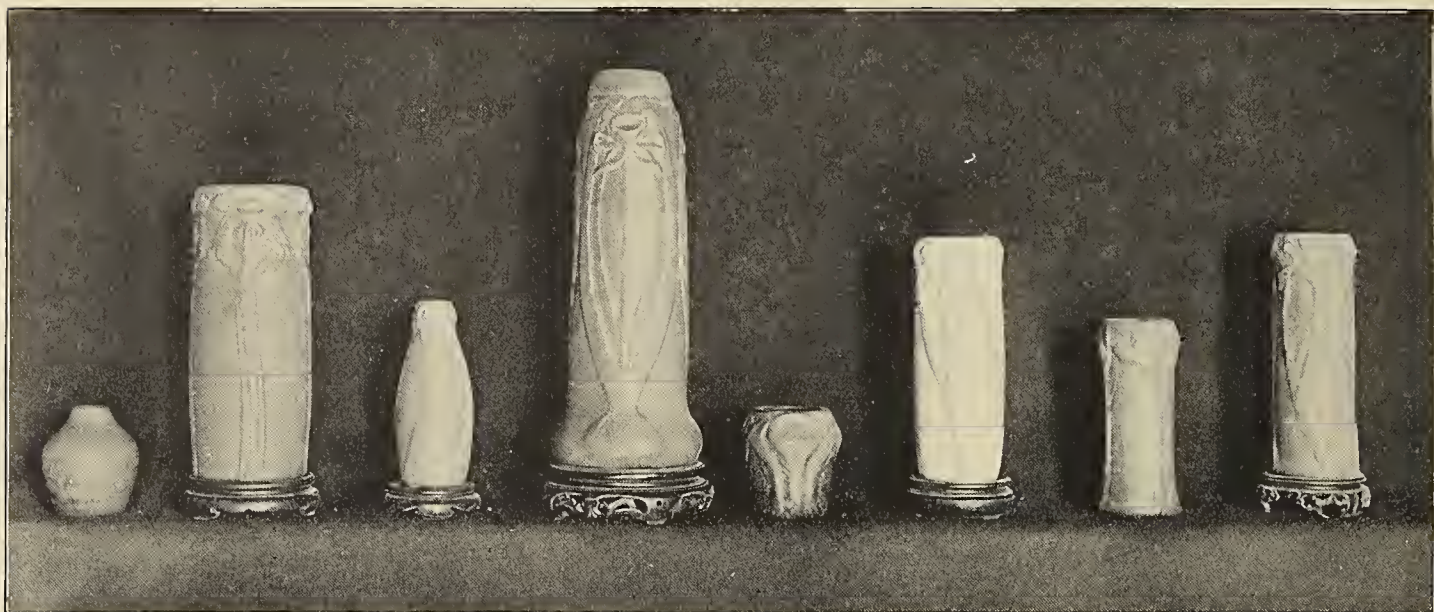
tery,—an idea which seems to have taken root in various European minds about the same time. With this thought in mind he returned to America in 1896 and began experiments in his own studios during the rare moments snatched from a busy life of painting and pottery, only to win success at the expense of health. During the first months in Colorado life was merely existence, but as strength began to return the eager search commenced again in the corner of the laboratory of Colorado College, where he was permitted to work through the courtesy of Professor Strieby. To find a good clay body among the Colorado clays was a matter of almost endless experiments; and when at last one was found which came up to most of the requirements, the glaze had also undergone changes and was much finer and richer than the one worked out in Cincinnati. The

firing was done under difficulty, in an assayer's muffle.

Conviction that pottery could be made here was the result of the winter's work; and the summer found Mr. Van Briggles on a comfortable cattle ranch spending many hours each day under the cottonwood trees, in the midst of the fresh prairie breezes, fashioning with brain and fingers the models for the vases which he hoped to create. In the autumn of 1900 he sent home for his little gas kiln which was set up in the College laboratory, and gradually the vases



THE POTTER AND HIS WIFE AT WORK



VASES MADE AT THE VAN BRIGGLE POTTERY

which he had designed and thought out in the summer came forth from the fire, tangible and beautiful. Those were exciting days! Here was a man in wretched health, fighting constantly against circumstances, without sufficient financial means to carry on his work as he would like, yet possessing the secret of a fine glaze and the power to make beautiful objects of art. At this critical moment there came to his aid one who had long been interested in his work, Mrs. Belamy Storer, who, when she saw the results of the experiments, gave such encouragement to the young potter that he was led to take a small cottage and turn it into a workshop. To see this domestic looking cottage shaded in the summer-time by trees and bright with lawn and flowers, one hardly expects, upon stepping within the door, to hear the hum of machinery and find busy workshops, all as yet very primitive in appearance.

In August of 1901 the first piece was thrown upon the potter's wheel. The working force

at that time consisted of Mr. Van Briggles himself, an expert turner and thrower from Ohio, and a boy of all work. From that time until now, when the force consists of twelve, Mr. Van Briggles has been the head of every department, instructing his men on every point and adapting old methods to new conditions, always more or less of a problem. The workshop has been really a kindergarten, for there were no funds at hand for importing skilled workmen from the East; but men and boys of intelligence are now coming into the shops and as the work progresses the interest in it grows deeper. Lately Mr. Van Briggles has started a drawing school after hours, to which not only the young men of the decorating department come, but several from the workshops as well.

They draw from cast and life, and the work will prove of value and interest in every department, in developing appreciation for line and proportion, two things of tremendous value in the throwing room. The untrained eye



SOME RECENT VAN BRIGGLE WARE

finds it difficult to follow a drawing correctly in throwing clay upon the wheel where a slight variation of line may mar the beauty of a vase. The potter's wheel is perhaps the most interesting step in the whole process, for there the lump of clay grows under skillful fingers into beautiful forms.

The people of Colorado Springs finally became interested in the work that was going on at their doors and a stock company was formed in 1902. It was at Christmas time of that year that the ware made its real debut into the world. In spite of the fact that it was a new and unadvertised product it met with an appreciative reception, particularly in New York, Chicago and San Francisco.

A piece of this pottery passes through various hands before it comes forth finished, but if it escape all the accidents to which it is subject in the process of making—cracking in the green state or destruction in the kiln, which is fired to a high degree of heat—it is in the end very durable. The glaze is dead, varying from no gloss at all to a



SOME RECENT VAN BRIGGLE WARE

slight one, as delightful in its velvety softness to the touch as it is pleasing to



VASES MADE AT THE VAN BRIGGLE POTTERY

the eye in its richness and depth of tone. The variety in color is almost endless: greens, which run from the freshness and brilliancy of spring to the glowing yellow tones of autumn; blues, blacks, browns, pinks, grays and many strange and unusual combinations. The color effects are almost entirely due to the glazes, very little under-glaze painting being done.

Much of the fascination of pottery lies in the freaks of the fire which seems capable of playing any trick, sometimes ruining the work of days, sometimes bringing forth results far beyond one's expectations. The ware is sometimes plain, relying for its beauty upon the fineness of line, color and texture; sometimes decorated, human, animal and flower forms being worked into designs in a conventional way, care being taken that the decoration shall form part of the whole, completing the line and form of the vase. The Colorado wild flowers form the motifs for much of the decoration.

After the vase leaves the artist's hands a mould is made of it in order that a number of reproductions may be made, each one being retouched and remodeled by hand. Mr. Van Briggles idea in this matter is that it is far more satisfactory to spend unlimited time and thought in carrying out an idea which may be worthy of repetition, each reproduction being different in color and glaze effect, than to attempt for every vase a new design which must of necessity

often be careless and hasty in thought and execution. Up to this time the designs for decoration have all been made by Mr. and Mrs. Van Briggles and Mr. George Young, each one working out his or her own individuality and yet all working in common for the idea which Van Briggles pottery represents, dignity, restraint, purity and beauty of line and perfect harmony between form and decoration.

The experiments in tiles having proved successful, a tile plant is to be installed at once. There is certainly a wide field in that line because of the unusual variety of color effects and the delightful texture of the glaze. Owing to the durability of the ware it will doubtless prove valuable for garden and outdoor decoration. If so much has been done in this short time in the face of almost insurmountable obstacles there is reasonable ground for hopes of a wider field in the future and who knows what may grow out of this small beginning in one branch of art. May not other skilled workmen who have broken down under the strain of life in unfavorable climates be drawn to this land of sunshine and dry air where health may be regained and life lived happily? It would seem that a community of craftworkers might grow up here, giving forth the results of brains and hands in beautiful metal work, leather and wood carving as well as in pottery, for there is a market the world over for all that is lovingly wrought into something of beauty and use.



TAKING THE WARE FROM THE KILN

W. H. BIDLAKE AND HIS RECENT WORK

THE most casual glance at the homes of the middle and representative class of England gives a clearer idea of the importance of the home and the place it holds in the national life than can any time-worn expression likening it unto a castle and celebrating John Bull's safety therein. The English home to-day makes a sharp impression upon Americans who see it. When the life of that home is set within surroundings carefully and feelingly designed there is an object unequalled in Anglo-Saxon civilization. Wherever it may be,—in city,

suburb or country,—such a home seems to reign distant and aloof from the noise and stress of life, and the even course of its existence is fed by the noblest sentiments of a people fixed by the power of time.

That power, we are accustomed to think, is alone responsible for the charm of English domestic buildings. To it much is undoubtedly due; but not all. It is true that the ownership of even small English estates is unchanging, compared with ours, and the character of one person or of one family is stamped on the house itself as long as brick



THE ENTRANCE COURT OF MR. YATES' HOUSE

FOUR OAKS



THE GARDEN FRONT

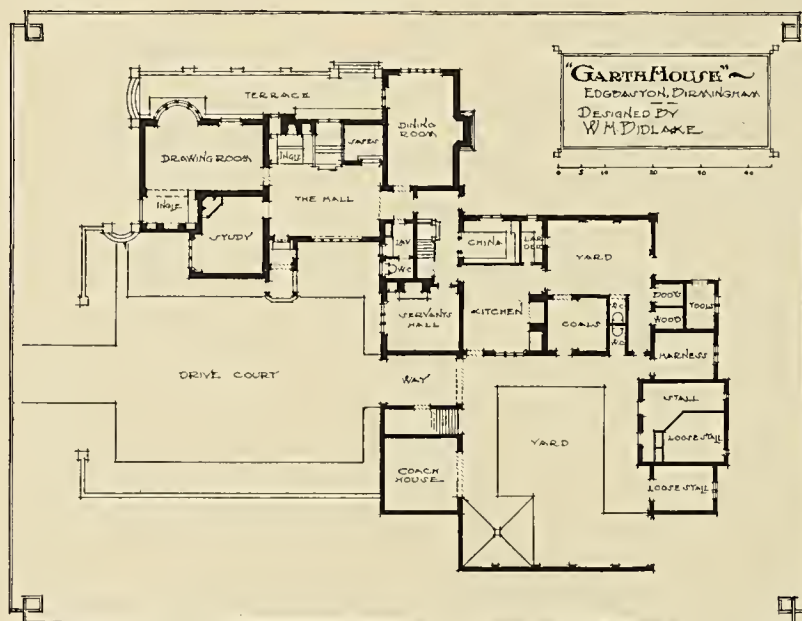
MR. YATES' HOUSE

or stone shall last. But the great point to be observed in domestic architecture in England to-day (and it is always rare in any country) is the success with which a new house can be conceived and built so as to fit at once into the domestic life and become a subject for the personal influence of its occupants.

There is no one in England more eminently successful at this than Mr. W. H. Bidlake, and there is no English architect who has better supported sound architectural teaching with actual work of the highest quality. In all that country there is

no more perfect specimen of a modest dwelling than "Woodgate," his own home at Four Oaks, a half hour's ride out of Birmingham. It is here that we see the deepest feelings of a man recorded, and all that which he most cares for marking the seclusion which

awaits him at the close of each day. Repose is the first and last impression that the house conveys. Harmony of line and color is also there in every part. And a talk with the owner in a quiet nook of the garden one autumn afternoon disclosed how such a house could be con-



THE PLAN OF "GARTH HOUSE"

Designed for Mr. Heaton by W. H. Bidlake

ceived and built—how no other thing than this could spring from such a source as its designer's deep and refined feeling which was expressed by his casual remark that "all life is emotion."

Scarcely less successful than his own house are those he has built for his neighbors. These structures distinguish the whole countryside in which they are built, while the purely suburban houses, erected nearer the city by the same architect, have raised

vines and natural growth, were it not compared with the slightly older "Garth House" for Mr. Heaton in Edgbaston Park Road. The value of harmonious surroundings is seen at "The Dene" and "Woodside," both at Four Oaks, and which are older still. Their present state is a response to the architect's plea that natural growths, the disposition of the land, the design and materials of the garden, the position of old trees and landmarks,—in a



THE DINING-ROOM

MR. YATES' HOUSE

the suburbs of Birmingham into architectural prominence second only to London's environs. Mr. Bidlake is a comparatively young man, and for this reason the age of his work can contribute but little to its charm. Its fine qualities are all inherent in the buildings themselves; and from the moment of their completion, they are to be admired for their dignity, simplicity, color and above all their repose. His newest house for Mr. Yates at Four Oaks would seem complete in itself, needing nothing of

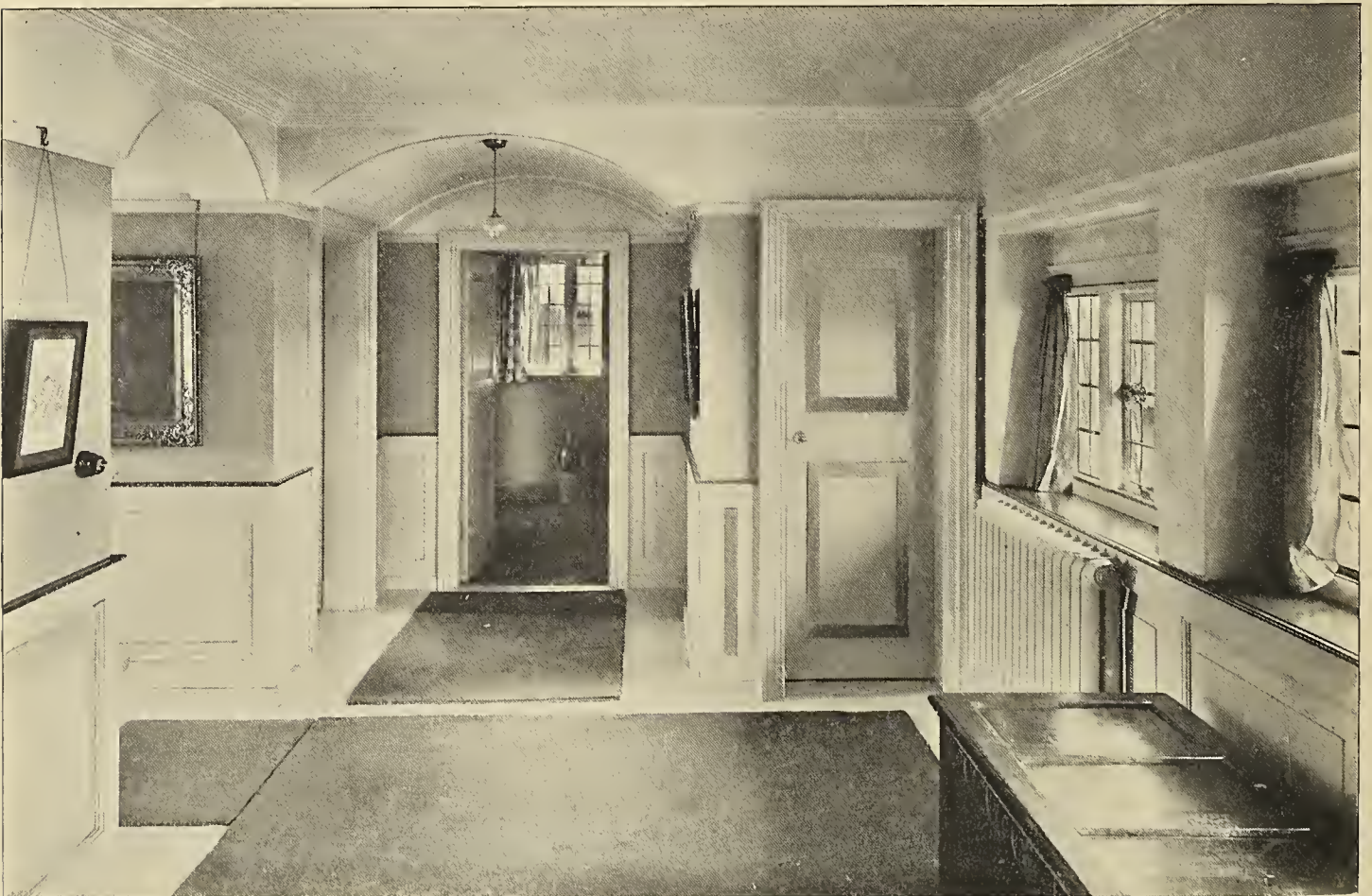
word all the surroundings of the house,—become a part of the home and should govern to a large extent the design of the building. The house should suit the site and not the site made to suit the house, he would say.

This idea grows in strength with Mr. Bidlake's love of local traditions in building such as are exemplified in England in an infinite number of old buildings erected long ago by unschooled workmen and to-day unappreciated except by a very few who seek



THE SECOND STORY HALL

MR. YATES' HOUSE



THE SECOND STORY HALL

"GARTH HOUSE"



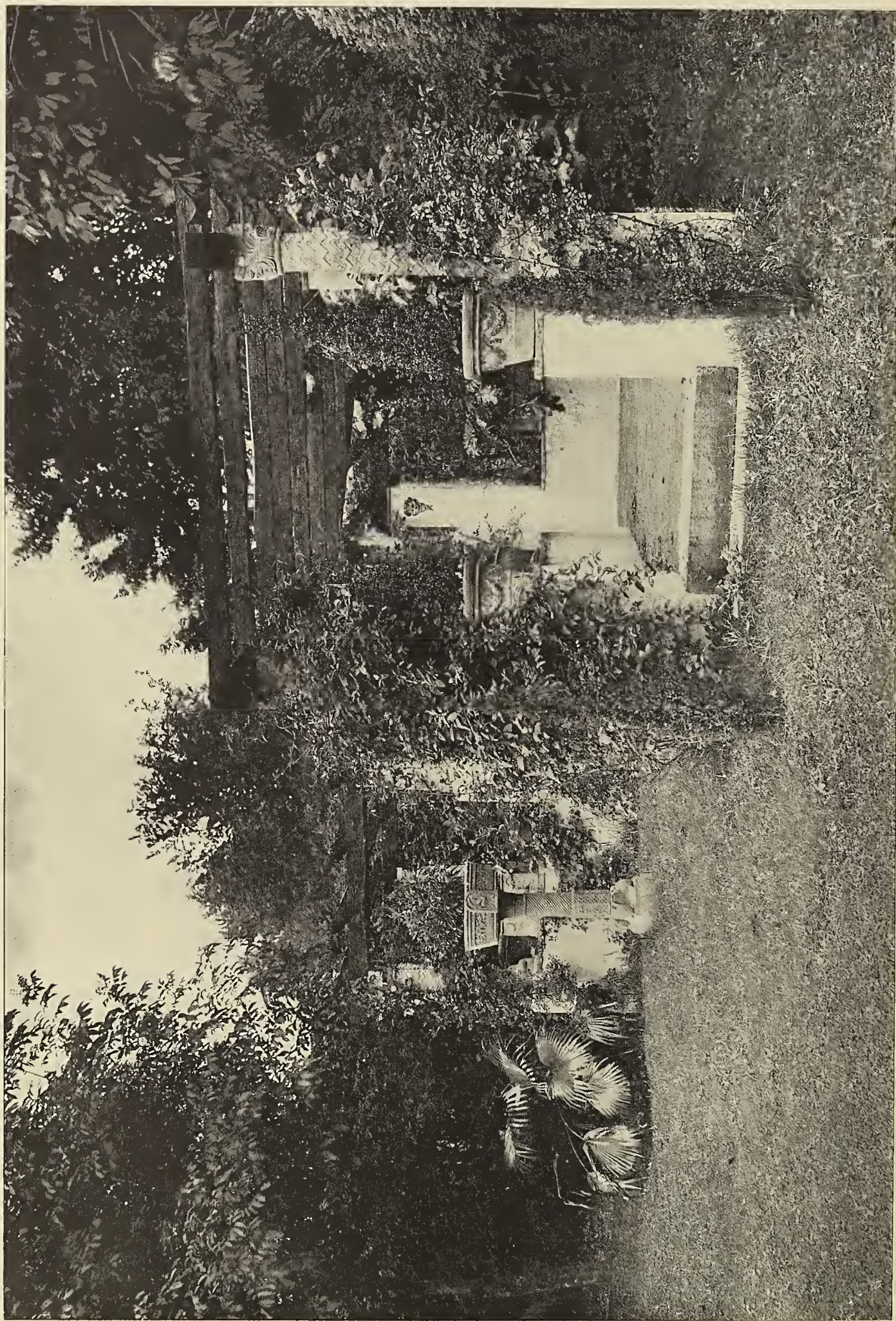
THE ENTRANCE COURT OF "GARTH HOUSE"

EDGBASTON

to revive these traditions in modern work. More or less success has marked this attempt on the part of a number of firms, some of whose work has been presented in this magazine. A subtle and sane use of them is evident in the work of this architect. The agreeable masses and skylines of the houses, the large wall surfaces and small windows, the color of the most beautiful red brick: all these are a direct growth from those simple and humble cots which nestle in the English countryside, an intimate growth of the soil and unnoticed despite the signal their chimney smoke raises through the surrounding verdure.

Following the simple impulses of bygone times these new houses are free from the architectural "feature" to which Mr. Bidlake has a special antipathy. Into his pupils he instills the avoidance of that which has be-

come a disfigurement of dwellings instead of an ornament, and his own work proves the power of proportion, skyline and color when undefiled by fussy features or tawdry, unmeaning detail. Neither do the houses depend upon furnishing to hide graceless barrenness, for what has not been done at elaborating the interior resolves itself into the beauty of restraint. The plans are distinguished by the close communication between the rooms and the spaciousness of corridors when corridors are necessary. These are then made wide enough to be habitable and to add to the attractiveness and hospitable appearance of the house, instead of detracting from it. The simplest and commonest materials are used to the best effect, notably in the interest given the ceilings by means of arching, and the woodwork is almost all unmoulded and unpainted.



THE PERGOLA AT "ALDIE"

CEMENT CASTING AT "ALDIE"

"STUDY Nature in the language of experiment" is the maxim of the schools of science. That art should be pursued in the same language is shown by the fact that her works are ever created by experiment and experiment alone. Art ceases when precision of execution records merely previous performances and disdains the untried and the new. Rarely is the artistic sense brought to bear upon the making of good materials with which the architect, the decorator or garden builder may work. As a fact, these artists are dependent upon the commercial manufacturer for their materials, and the commercial manufacturer counts his success the greatest when he experiments the least. Many refuse to experiment at all, demanding that every step in a so-called progress shall pay. Is it not this which hinders the development of those many arts which depend not only upon a happy as-

sembling of materials but upon those materials themselves? Be this as it may, it is undisputable that the best work at applying the earth's raw materials to artistic purposes has been done by individuals who have been free from the habits and responsibilities of commerce and personally disinterested enough to go to any length of experiment and research in order to obtain the finest result.

Readers of "House and Garden" have already been made familiar with an industry of this individual sort, the Moravian Pottery at Doylestown, Pennsylvania,¹ and they can recall the long period of experimentation and study which finally bore fruit in the decorative clay products with which Mr. Henry Mercer's name is associated. The present article aims to illustrate the work of his brother, Mr. William Mercer, who fol-

¹ See "An American Potter" in *House and Garden*, Vol. I, No. 3, August, 1901.



THE ORNAMENTATION OF THE PERGOLA



THE INTERIOR OF THE PERGOLA AT "ALDIE"

lows at "Aldie" his profession of sculptor to which he has lately added a new craftsmanship. With schemes for improving his grounds and decorating them with garden features rose the need for ornamental objects

suitable to the open air. Antique garden sculptures suggested themselves and it was aimed to possess them in effect if not in reality. How could this be done? The best examples of ancient art were not to be



THE HOUSE AND ENTRANCE TO THE GROUNDS

acquired, for they already lay secure in the museums of Europe. Italian reproductions of them are not proof against the severities of our climate. Besides the originals were of stone, often of a coarse variety to which terra cotta bears no resemblance (American terra cotta is vitrified to render it hard). Cement approaches nearest the quality of stone and it was this material to which Mr. Mercer turned his attention.

To make a beautiful thing of an ugly material is not an easy task. And cement has the honor of being both the most useful and the ugliest building material known,—ugly because most sands have not sufficient color in themselves to affect that of cement when mixed with it. This shortcoming of cement has put it out of consideration for any but utilitarian purposes. Little has been done to overcome the objection. The color of cement mortar has been, it is true, occa-

sionally modified by the addition of “mortar color.” But then the cement is used in small quantities, not enough to make of itself an entire decorative object. Though a boon to the architect and the engineer, pliant to their needs under water or in air, cement still remains for the decorator a gray powder puffing itself into his face when barrel or bag is opened, becoming duller if not lugubrious when wet, and when dry, lo! the coating of its ashy whitish surface is not the ghost of a beauty that has gone but one which it is to be hoped shall some day invest it.

In the land of its invention, Portland cement is now used for whole buildings, monuments, sea-walls, fountains and bridges. Kilometre posts measuring roads on the Continent exhibit the material which went into building the highway itself. In France and England it is employed so cleverly at artificial rock gardening as to undermine admira-

tion of the thing imitated. In America the uses of cement are daily extending, and it is difficult to say how much more rapidly they would do so if satisfactory variation of color and texture were practicable without impairing cohesiveness and consequent strength.

The addition of a variety of coloring pigments to cement and an accompanying control of the texture of the finished object made of

newly made in beautiful colors would indeed loose an artist's mind to flights of fancy, and those who have searched for inexpensive garden jars and flower boxes would be glad to accompany it.

All the newer work has been placed in the open air, but the first things made, in which Mr. Mercer did not venture away from using the pure cement of natural color, were intended to serve as fountain pieces.



INTERIOR OF THE STUDIO AT "ALDIE"

it Mr. William Mercer claims to have satisfactorily accomplished. The claim is just if we permit ourselves to judge by the work he has done in reproducing foreign antiques and placing them in exposed outdoor positions at "Aldie." They appear in the accompanying illustrations in such a manner as to show the relation of the object to its contents and surroundings. Were it possible to reproduce their color, these antique forms

One of these has occupied for several years a moist but majestic seat of honor in the grotto of the conservatory. Another of later date braves successive dryings and wettings in a large pool on the lawn. There is nothing distinctive in the material of which these pieces are made, but the next work turned out exhibits in a sun-dial standard the excellent "porous" texture and soft color at which Mr. Mercer has arrived.

This shaft, surmounted by a gnomon, stands upon the curb of the outdoor pool and has rivalled the permanence of the sun for more than three seasons and no damage from weather is apparent.

A pergola was built upon the grounds at "Aldie" a year and a half ago and owes its exceedingly decorative character to the addition of masks, vases, urns and tree-tubs which display the progress of this novel

is of plain red Moravian tiles; the walls and piers are of brick, covered with a cream colored plaster; and the beams are of dark brown, rough-hewn chestnut. Harmonizing with these colors are the dull yellows, browns and reds of some of the jars and flower boxes, the dark, almost blackish, gray of others. But this blackish color is free from the bluish cast which cement will produce when left to its own course. On the con-



INTERIOR OF THE CONSERVATORY AT "ALDIE"

industry. The surfaces of these objects vary greatly in smoothness and density; and as a group, they represent a half dozen well-chosen tints of color, all perfectly appropriate to a material which is by its very nature similar to stone. The pieces have been applied to the pergola by being built in its walls, thus forming part of the structure, and also by being merely set in the spaces between the piers. The floor of the pergola

trary, it is a superior black obtained by means of umbers.

Mr. Mercer uses sand of the common gray color which is so easily obtained that any object cast in this manner may be absurdly inexpensive. The roughness of surface is due not only to the admixture of sand having different degrees of coarseness, but to the manner of casting. If proper precautions are not taken, the pure cement



THE POOL UPON THE LAWN

will float to the surface of the wet mass in the mould, and whatever else may have been mixed with the cement will have been rendered useless in the final effect. Though the casts have all the appearance of being porous, Mr. Mercer declares that they are not; that they are quite water tight and aquatics may be grown in them.

The shafts at each side of an arch of arbovitæ forming the entrance to the "Aldie" grounds are as old as any of the cement ornaments, and like the others they bear no trace of the effects of weather. Other *hermule* of more recent date which have been ranged along the hedge near the pergola hold an equally good record for a shorter period. Close observation of these objects after extreme atmospheric conditions has established the utility of this material, and the advantages of the process over others occasionally tried. Compared with this vigorous rough texture the common casting or grouting of cement in wooden boxes gives a surface as smooth as if hydraulic pressure had been applied. The admixture of color also is here preferable to any result obtained by means of iron rust or paint.

Other types of garden ornament than we have mentioned are now being made at "Aldie," and preparations are being made for carrying forward the work on a more systematic and extensive scale than the little work-room adjoining Mr. Mercer's studio permits. He has not yet essayed the making or reproduction of original designs,—a conservatism due to a love of foreign work and foreign traditions. The models thus far used are all European, chiefly from Classic, Romanesque, Renaissance and Byzantine sources. Many have come from the National Museum at Munich which contains much excellent Lombard work. These casts and models are now crowded into a house built in the old English half-timbered style. It contains a studio, reaching to the roof, and a living room. From these open the workshop and the photographic dark room. Over the living room are bed rooms and store rooms reached from the studio by means of a stair and gallery. The conservatory radiates indoors the refreshing green of ferns and the glory of sunlit flowers, and one may step out upon a walk which surrounds a tank reflecting in its waters the gaudy plumage of parrots.

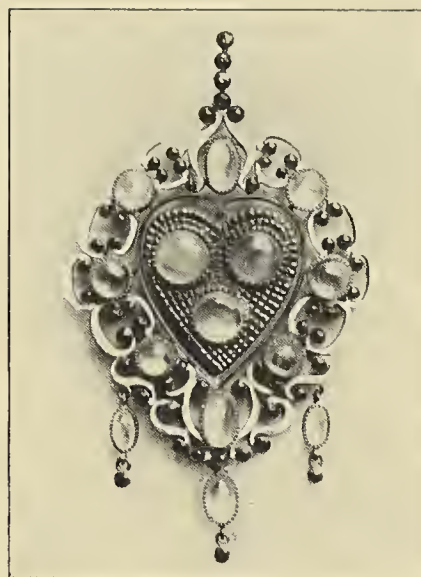


A PENDANT

of old gold with emeralds and uncut sapphires. A Mexican opal in the center.

AN AMERICAN DESIGNER OF JEWELRY

By
OLIVER COLEMAN



A PENDANT

of very blue moonstones used with green, red and white enamel.

IN a recent foreign publication on "Jewelry and Fans," the work of contemporary European designers was treated most exhaustively, but no mention was made of America, and one looked in vain for the American section. Was this because a publication covering the work of such minor countries as that of Belgium, Sweden and Denmark, left no room for anything concerning the lusty youngster across the water, or was it by implication a charge that nothing worthy of European note was being done in the United States? It is true one must confess that the general standard of jewelry in America is based on a lower ideal than that which would be indicated by the examples illustrated in the publication in question. The American standard is very generally one of cost, and even then, not so much one of the cost of the *tout ensemble*, but still more mundanely one of cost of raw material: cost of the jewels. The result inevitably must be a sacrifice of all other attributes of design and beauty to that setting which will best bring out the perfectness and brilliancy of the gems themselves, and let us confess with sorrow the consequential inference of costliness.

"Why," ask these people, "shall we pay an enormous sum for a diamond of purest water, and then set it in such a way that one of half the cost will make equally as good an appearance? That is a waste of good money, a poor investment." And the result of such reasoning is the commercial crown setting, costing perhaps two dollars and a half, and holding in its ordinary embrace a ruby worth possibly five hundred dollars. Such pieces are not jewelry at all, they are simply gems, or a collection of gems, held together in a safe and insignificant receptacle, in which design or art in any form is totally lacking.

But a nation which, with all its newness and crudeness, has produced artists like Whistler and Sargent with the brush, and like Louis Tiffany and La Farge with glass, must not be judged by their lowest performance, nor even by their

average performance, and there is undoubtedly an undercurrent in America today of enthusiastic appreciation of true art in all its forms,—an enthusiasm so broad and so intense that it cannot fail to eventually develop into a great creative activity with which the world will do well to reckon.



A BROOCH DESIGNED AND MADE BY
MRS. WILLIAM H. KLAPP

A very heavy old gold piece pierced and set with three deep colored Siberian amethysts, blue by day and red by gas-light.

We are apt to date our artistic awakening to the Centennial Exhibition in Philadelphia, on which occasion very many of our people first had an opportunity of seeing a large collection of artistic articles of all kinds at the same time. In any case, our architecture, as well as other forms of artistic expression, suddenly took on a lease of a new and better life.

This rejuvenation in the art of smaller and more domestic articles received its greatest stimulus, however, from the influence of William Morris.

There are today in many cities and towns throughout the country, associations of Arts and Crafts, to whom Mr. Morris stands as a kind of patron saint; and whose members bind books, carve furniture, pound brass and set jewels, to the inspiration of his memory. That much of the product is crude, amateurish and faulty in design and workmanship is apparent, yet the influence of the enthusiasm engendered is entirely healthy and promising, and the time is not far distant, if not already here, when some of these workers will develop traits that will raise them into a position demanding notice.

It is probable that the United States "consumes,"—to use a favorite American commercial term,—more jewelry—that is, buys and wears more jewelry, than any other nation; and most likely it is because such a mass of bad production has obscured the little good that is struggling for recognition that America may be slighted in an international congress of jewelry design.

This purports to be an article on the work of an American jewelry designer,—Mrs. William H. Klapp, whose work exhibits artistic characteristics, the exact antithesis of the already described commercial American type, and yet very different in ideal and feeling from the European type.

In that Mrs. Klapp believes that gems are to be used only as ornaments for the jewelry, as partners, if not in many cases as mere assistants, to the setting, she is in close accord with the prevailing European tend-

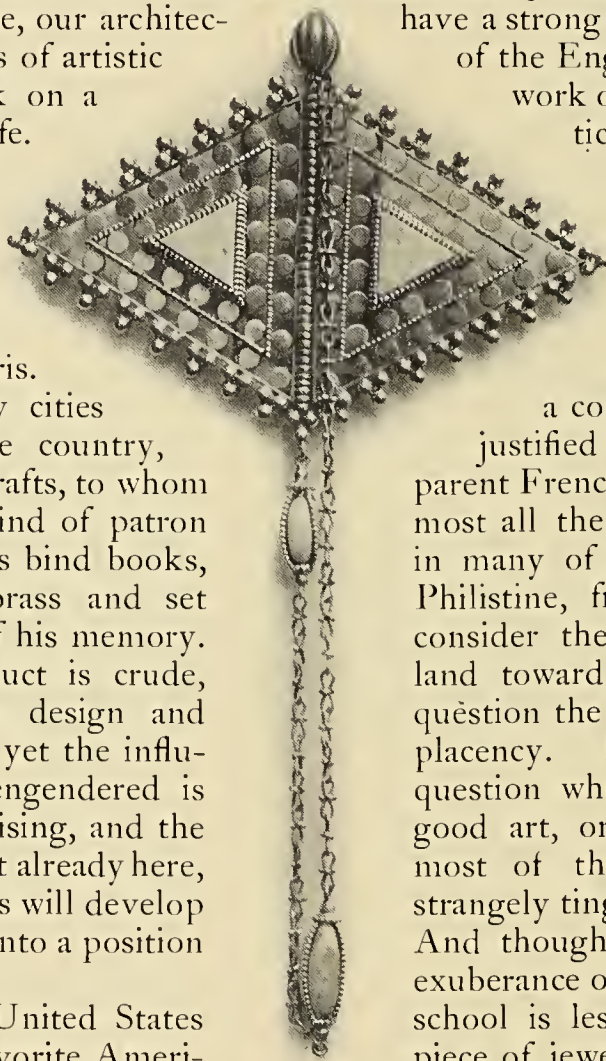
ency, and equally so, in consequence, she is a thorough believer in perfect workmanship in all the details. Beyond this, her work shows a wide divergence from most of the Continental productions, though many pieces have a strong family resemblance to some of the English examples. Indeed the work of Mr. C. R. Ashbee, in particular, represents very fairly

the same underlying ideas, and would certainly appeal to the same taste and judgment.

The self complacency of a French section in such a congress would in a sense be justified by the very strong and apparent French influence noticeable in almost all the Continental examples and in many of the British, and yet I, a Philistine, from what they doubtless consider the new and still barbarous land toward the setting sun, dare to question the foundation for such complacency. It becomes again the old question whether "*L'Art Nouveau*" is good art, or perverted art, for surely most of this Continental jewelry is strangely tinged with "*L'Art Nouveau*." And though it is true that the violent exuberance of fancy associated with that school is less objectionable in a small piece of jewelry than in the façade of a five story building or the walls of a living room, it still remains a very open question whether restraint, simplicity and pure ornament even in jewelry are not more to be desired than results that are at best sportive and frivolous, and at the extreme approach closely the grotesque imaginings of an opium dream.

La Lique, being a genius, may do as he pleases; we may wonder at times but dare not criticise; but his imitators copy only his extravagances, and of course fail to catch his—what shall I say,—his genius? And this is hard to define and very elusive.

It would seem as if the nude female figure is used much more than is desirable, the designs of some Europeans containing this motif in every example, which besides being very tiresome, makes many of the pieces almost impossible to wear. This brings me

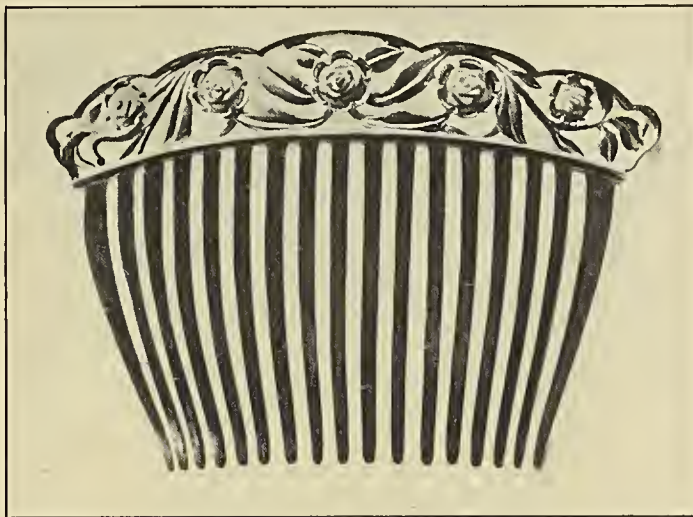


A CLASP OF
SILVER AND
TURQUOISE
*Designed with
Persian feeling*

to the point of my article,—is not jewelry designed to wear? Is it designed to be designed, to exhibit the artist's fancy and versatility, or is it designed to form part of a costume, to blend and harmonize with a beautiful gown and by its brilliancy and color add beauty to a beautiful woman?

If we acknowledge the debt of the world to France in respect to her influence on painting, we may yet doubt her preeminent position in domestic architecture, and some of the lesser arts, and in my particular circle it is a well understood expression of deprecation to say any small article is "Frenchy," meaning meretricious and frivolous. The Italians were the pre-eminent designers of jewelry in the Renaissance period and they designed to bedeck harmoniously their beautiful women with jewelry appropriate in color and form to the woman and her costume, and not to cover her with variations of her own nude form.

Mrs. Klapp believes, then, in jewelry that can be worn, and further in jewelry that may be worn appropriately. She has a clear realization of conventions. Most conventions are based on sound reasoning, the popular opinion in America to the contrary notwithstanding. For example, convention decrees that diamonds may not be worn with a shirt waist. This is unquestionably a wise and philosophical decree of convention. In obedience to it, Mrs. Klapp has designed many buckles, brooches and stick-pins of the lesser jewels, set in silver; for example, an amethyst set in silver, or a piece of lapis-lazuli in silver or a silver base with conventional figures in enamel; any of these

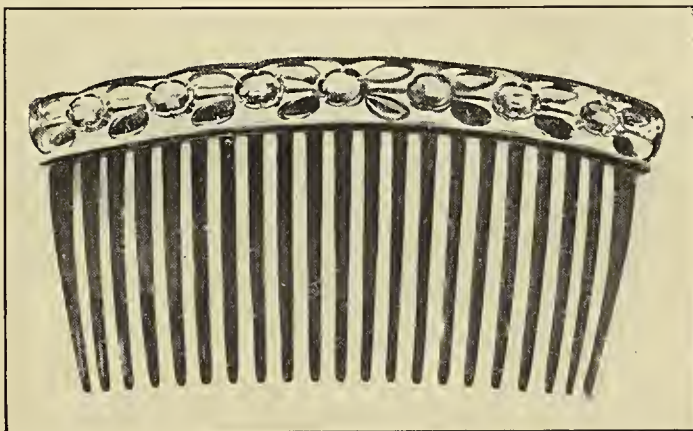


A GOLD COMB SET WITH CARVED CORAL ROSES

will be appropriate to a morning gown of percale, and offend the taste of no one. It was, in fact, her interest in the semi-precious stones that first led her to design jewelry at all. Mrs. Klapp is a colorist. She is in love with fine, strong, rich color and has experimented with it in her house and in her dress for years. It was because many of the semi-precious stones have such a variety and complexity of color that she was first drawn to study and use them. Her first attempts at design were on pieces for herself and gifts for friends, until gradually as her ideas multiplied and her powers expanded she became an artist by profession. She early learned, however, that no matter what the beauty of design and color, people who have been brought up to pay 95 per cent. for the jewel and 5 per cent. for the setting were very much astonished when they were asked to pay 60 per cent. for setting and 40 per cent. or less for the gem, and so through this influence, in a measure, and through her expanding opportunities, she now designs many pieces in which the most precious jewels are employed but never without being subordinated to the setting and part of a homogeneous whole. She does not execute the pieces herself; she has, however, her own shop where men work directly under

her own eye, and where she accurately controls every detail, the contour of every line, and the weight of every piece of metal.

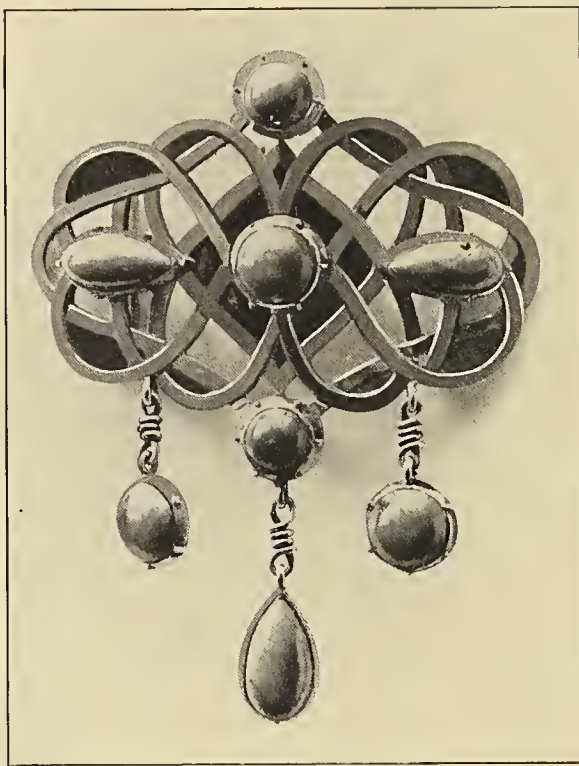
As before stated, her cardinal principle is fitness and use. In consequence she shows great versatility, some of her pieces having traces of Spanish, Russian or English influences.



A SIDE COMB WITH DEEP PINK ALMANDINES SET IN GOLD

Some are rich and ornate, some dainty and refined, some "stunning" and barbaric, some simple and quiet; but in all there is an element of truth and absence of affectation which should make them staple and lasting.

Her work panders to no passing fad, and nothing worries her more than to have someone ask her to "get me up something pretty, as probably in a few years I shall have it all pulled to pieces and reset." Her pieces may be worn as long as the particular kind of ornament is in fashion, such as a hair comb, for example, and then may be laid away with the confident expectation that when the wheel of fashion swings around again the little grandchild, now grown up, will be delighted to ornament her coiffure with her grandmother's comb. She uses methods purely conventional, partially conventional, and purely natural, depending on the inspiration of the moment and the person for whom the piece is designed. And this is in a way unique, that very largely her work has been by order, so that she has designed each piece to suit the size, complexion, character and style of the woman who is to wear it. The pieces mean more than a black and white reproduction can here convey, for there is color, and of this much is made, and appropriateness to the owner, and the prospective use,—all these combine, as they should in all truth, to make a harmonious result. In the piece itself the jewel is given its proper value; nothing is accentuated at the cost of something else; every line must be just heavy enough to balance other lines; every part strong enough to be practical, fine enough to escape being clumsy. One buckle of



A BELT CLASP OF DEEP RED CORALS
SET IN SILVER
with bits of green, red and yellow enamel

If the pieces are for use, to be worn and not merely exhibited, the clasps must fasten firmly, the pins of brooches must close securely, and the edges of pieces to be worn over lace must be so designed as not to catch and tear; all this is carefully considered. I once was examining a little Japanese ivory statuette of a man seated cross-legged. It was a cabinet piece, and beautifully carved, though only two inches high. Something impelled me to turn it over to look at the under side—possibly, being an American, to see if the price were marked upon it! Then I saw that the under side upon which it rested was carved just as carefully and con-

scientiously as the part that showed: there was the gown with the figured design, the doubled-up bare feet, while each minute toe had a still more minute nail. Truly I marvelled at the Japanese, and remembered Longfellow's lines:

"In the elder days of Art,
Builders wrought with greatest care
Each minute an unseen part,
For the gods see everywhere."

You may turn any one of Mrs. Klapp's pieces over: the



A BROOCH OF TOPAZ
SET IN GOLD

back is finished quite as beautifully as the front. I recently was examining a pendant of hers of turquoise matrix and silver, the back of which was engraved with a most charming old-fashioned nosegay of flowers, so charming, in fact, that the young girl to whom it belonged stated she proposed wearing it some time wrong side out.

This work of Mrs. Klapp's seems to me to be true art, thorough art, and, above all, sane art. It is not that she cannot evolve erratic curves, queer waving masses of lines,

with here and there a female figure writhing in seeming torture; but that she scorns to do so. Restraint and fitness, these should be the watchwords of all critics, and these qualities I think her work exhibits in a marked degree.

Mrs. Klapp exhibited in the Paris Exhibition of 1900, and was awarded an honorable mention, a recognition that meant much, coming whence it did, for, judging from modern French jewelry designs, she certainly was "in the enemy's country." She also was awarded a bronze medal at Buffalo.

WHAT CAN BE DONE IN TEN YEARS

AT MAKING A COUNTRY HOME

By MARY C. ROBBINS

VERY many people who would like to beautify the place where they live, are deterred from undertaking the task by the fear of expense, and the idea that it is too long and tedious a business to be attempted with any hope of seeing the result soon enough to make the effort worth while. To such, the experience of two people of moderate means in making a home in a country village near Boston, amid very unpromising surroundings, may give encouragement and suggestion, and the story of the simple and inexpensive means by which a good result was obtained, may help some one else to the pleasure given by outdoor work in the endeavor to replace shabbiness by thrift and disorder by picturesque arrangement.

Fifteen years ago, in a village on the shores of Massachusetts Bay, my husband and I undertook the pleasant task of renovating an old place which had stood for ten years without a purchaser. Except for the great beauty of the view it was a hopeless looking spot, with a long stretch of tumble-down fence, rows of dilapidated fruit trees, and an old house which had been a good one in its time, falling to decay. This house was too far gone to be worth repairing. It could have been made picturesquely successful perhaps, but never comfortable, nor adapted to modern needs for an all-the-year-round dwelling. Moreover its situation,

in spite of some fine old trees near it, was undesirable on account of the nearness of two dusty country roads; so it was removed, and a new one built elsewhere.

The surface of the place, four acres in extent, was much diversified, and one-half of our friends remonstrated because we did not set our house upon a windy hill which commanded an extended view, and the others were divided between the old site, on account of the noble branching elms which overhung it, and some level ground below a knoll, where there would have been room to extend the building on a level with a garden space about it.

Mindful of advancing years and chill northeasters, we eschewed the hill, and with an eye to a dry cellar and good drainage we avoided the garden level, and thus perched our dwelling on a slight elevation where we had a good view and ground which fell away on all sides from the house. Landscape architecture we had very little knowledge of, and with the fearlessness of ignorance we made our own plans, secured a competent and faithful builder, and constructed our abode and its surroundings in a hit-or-miss style, which we are far from recommending to any one else, though the results in our case were perhaps better than we deserved.

The irregular dwelling looked bare and bald enough when it was completed. There was not a tree or shrub or vine to hide its

ugliness, and the freshly graded knoll on which it stood was innocent of grass. We had planned a place for three trees—a willow, a cut-leaved white maple and a Norway maple; but the generous friend who had offered them to us unexpectedly enlarged the gift to a dozen, which had to be accommodated without due reflection in the stretch of loam which we figuratively called lawn.

When one has a piece of ground with nothing on it, and a number of saplings about the size of a hoe-handle to plant there, it seems a matter of small importance to the unlearned where they are set. You take for granted that half of them will die, and that the best use to put them to will be to protect each other. You realize that they must not be in straight lines, nor too near together; but unless you are experienced, it is the most difficult thing to imagine how they will look in the far distant future when they are grown up. So you dig holes, recklessly rush in and out of the house to see the effect of stakes, and generally succeed in getting them in the wrong place. This is, of course, where the landscape architect should come in, but as the proverb hath it, "the destruction of the poor is their poverty," and in our case, unless he had been in our pocket, he would have been of no use at that particular moment, when the unexpected trees arrived.

There is nothing like experience to teach, and now I know that before the house was built everything should have been mapped out—house here, trees there, in proper groups and relations, trusting to luck for some one to send the furnishings when the place was ready for them. This is really the proper way to go to work, but when we began our planting those ideas had not been so thoroughly set before the public as they are now, and we had to earn our experience at the price of much unnecessary labor.

Undoubtedly one should have the landscape architect if he can be afforded; and if not, there should certainly be some sort of design to work upon. I say this with feeling, because almost all our things lived; and after struggling through a precarious infancy, many of them had to be dragged up by the roots just as soon as they really began to take hold, and removed to a different spot where they would not be in the way.

In the beginning tree culture is one long battle, and so much thought and attention are necessary that it is easy to understand why one so often hears people say that it is



"OVERLEA" IN 1888

THE AUTHOR'S HOME

of no use to plant trees about a place, because one will never live to get the benefit of them. This, however, is a great mistake. It is surprising how much a well planted tree will grow even in three years, and how changed the aspect of the most barren grounds will become at the end of that time. The difficulty is that the planter seldom realizes the patient care necessary to nurse the sapling through its second summer, when it should really be as much a source of anxiety as a baby. Almost any tree will stand its first season if well watered, but when it starts to grow in the following spring, it is a mistake to believe that it is out of danger, and to leave it to take care of itself through wind and drought, because it has shown signs of vigor early in the season.

Staking, watering, and mulching, digging about the roots, protecting the leaves from

insects and fungi—all are necessary to insure health and safety to the nursling. Even in the third season the planter cannot be too careful, in case of drought and parching winds, to see that moisture is supplied in proper quantities, not on the surface alone, but by means of drain tiles led directly to the delicate underground organs which nourish and strengthen the tree.

Planting a place is like furnishing a house. One starts in with trees as one does with a sideboard and a dining table, one sows a lawn as one buys a carpet; then, little by little, shrubs are added as are chairs and cabinets to a drawing room, and finally come the flowers as ornaments and pictures.

No one need be deterred by the size of the task, for a little can be done at once, and one thing follows another naturally and easily. Nor need the possible expense stagger one, for if you live in a friendly country neighborhood, there is always somebody who wishes to get rid of a superfluous tree or shrub, so that you can have it for the moving; and cuttings and roots of flowers go a-begging every day wherein there is a garden to be weeded. The friendly interchange of different plants is a part of the amenities of country living. Through it one comes to be on friendly terms with all sorts and conditions of men, and really nothing quite takes the place of a garden as a common interest with one's rural neighbors of every degree.

One can scarcely imagine anything more depressing than the bare poles of our stick garden during the first year. Scanty tufts of leaves made a brave struggle against wind and drought, and by aid of constant and careful watering pulled through the summer. A long row of willows set as a fence along the rear boundary of the place budded and took hold; grass started; the Virginia creeper began to climb feebly over the foundations of the porch and some hardy perennials, set in the garden, veiled the bare beds with leaves. The afternoon sun beat hotly upon the unshaded roofs and verandahs, and we looked out upon the little hopeless trees, about on a level with the window fastenings of the first story, and felt skeptical. Our grandchildren may sit in their shade, we thought, but it will merely be ours to cherish their feeble existence year after year, and fight for them with the voracious caterpillar.

Had we not been too busy we should have been depressed. As it was, we were either at one end of a hose or a weeder all summer, and lively activity prevented morbid fears.

On the bare hillside north of the house a number of pines had been planted. They were too far off for the hose to reach them, and a man trudged patiently from the faucet to each tree with pails of water when the situation seemed critical.

"Your trees will never live in that sandy place," said a passer-by.

"If the missus says they are to grow, they will grow," said one not of little faith, and was justified. Some failed, but many remained, and others took the place of the dead.

The second summer came; the lawn was fairly green, though weedy; the trees took a fresh start; the simple garden burst into bloom. It was a caterpillar year, and life was one long warfare, but we conquered. The trees lived, the hill was dotted with little green spots which, when the snow fell, asserted themselves as pines, and the rural public became less skeptical.

By the middle of the third summer we began to be proud. The look of desolation had gone, the cropped trees had taken form once more. Passers-by began to be commendatory; the public applauded with its, "Wal, I never thought you could do it," and pretty soon our shabby stretch of nearly a thousand feet along the main street of the village, instead of being a forlorn disgrace, showed hedges, rows of evergreens, and an established shrubbery in place of a rickety fence. A salt marsh in the rear of the garden by that time was filled in, and waved with English grass; the long row of willows along the street in the rear was forming a close green boundary; the terraces had been extended; one or two retaining walls built; and added surface obtained by filling up to them.

Everything that was done seemed to tell, and to give an air of finish to the place which it had sorely lacked, and of a sudden we realized that not only material was necessary for an effect, but order and design, so that we began to study what we had done as a painter studies his first rough sketch for a picture, to see what could be added to enhance the natural beauty of the spot, and to emphasize that charm of old and new combined which formed the real attraction of our simple home.

(To be continued.)



The Exposition Palace at Dresden

THE GERMAN MUNICIPAL EXPOSITION IN DRESDEN

By MAX FLOESSEL

AT a meeting of burgermeisters of German towns, held at Karlsruhe in 1897, Herr W. Beutler, the Mayor of Dresden, proposed an exposition for the purpose of showing the splendid development attained by the German municipalities. At subsequent meetings the idea took form and it was resolved to hold such an exposition in Dresden in 1903. Invitations to join in the enterprise were sent to all German towns having a population of twenty-five thousand or more and acceptances were received from one hundred and twenty-eight, representing collectively thirty million inhabitants. The authorities of the German states as well as the Imperial Government gave their aid to

the project, and King George of Saxony became its protector. The permanent Exposition Palace of Dresden was beautified for the occasion; the authorities of the principal cities of Europe and America were invited to take part in the inauguration and the Exposition was opened to the public from the 28th of May to the end of September.

The aim of the Exposition was to show the status of the German towns in the beginning of the twentieth century and especially the development of the larger German municipalities during the last ten years in different directions, illustrating as many principles of civic growth.

The conditions of living in Germany have been entirely trans-



THE MAIN ENTRANCE HALL

At the far end is the Neptune Fountain



ENTRANCE TO THE SECTION OF "HEALTH AND PUBLIC SAFETY"

formed for the whole population by the gigantic economic change which that country underwent in the last few years, due to the development of steam power and electricity, especially since the union of Germany in 1871. This rapid progress made great and difficult demands on the old cities, demands only to be met by making the best out of their well-guarded freedom in state life, which they had gained by self-administration. The existing dwellings were no longer sufficient for a population swelled by the migration of country people into the cities. The erection of depots opened new roads for the inter-city traffic which had to be taken into consideration with the increase of industrial activity by changing old building plans, by the opening of new districts and by the widening of streets. Means had to be provided for communication, lighting, water supply, canalization, health, sanitation and police protection, public education, charities and hospi-

als. The authorities of the German cities were almost obliged to take some industries into their own hands, especially gas, water and electric works, and pawnshops, undertaking establishments, theatres and municipal concert or entertainment halls are under the ownership and care of the local government. The street railways also came for the most part under the management of the towns whenever the contracts with private concerns ran out. Some German cities, like Dresden, for instance, even assume the control of vehicles and the management of funerals, the erection of slaughter-houses and of sanitary aid stations, in addition to the more familiar and time-honored functions of civic government.

The exhibits contributed by the towns were divided into eight groups as follows:

I. Transportation, Illumination, Laying out of Streets, Bridges and Harbors and Underground Work, Street Car Management, etc.

II. The Extension of Towns, Building Inspection and Sanitation.

III. Public Art, Architecture, Painting and Sculpture.

IV. Public Health, Sanitation and Police.

V. Public Education and Schools.

VI. Public Charity, Care of the Sick, Charitable Institutions and Endowments.

VII. Administration of Finances, Civic Industries, Real Estate, Taxes, Savings Banks and Loan Institutions.

VIII. Registration, Official Statistics and Reports.

From this can be readily seen what many-sided tasks the municipal administration in Germany had to assume during the last fifty years and how many officials and buildings were necessary for the city's management. The Exposition, therefore, was interesting not only for the lay visitor but for the specialist in civic science as well. Inasmuch as industry in general extends to a certain extent into the service of the city, there was one part of the Exposition reserved for the trades and manufactures. Four hundred firms exhibited, among them some of the most prominent in Germany, and their wares consisted of various machines, machine tools and kindred appliances, building materials and implements and miscellaneous manufactures. These were grouped by the clear-reasoning Germans so that the most ignorant visitor could seize upon the outlines of civic science and at least comprehend its important factors.

The whole Exposition covered an area of nearly five acres and was comprised in the



THE SECTION OF PUBLIC EDUCATION AND SCHOOLS

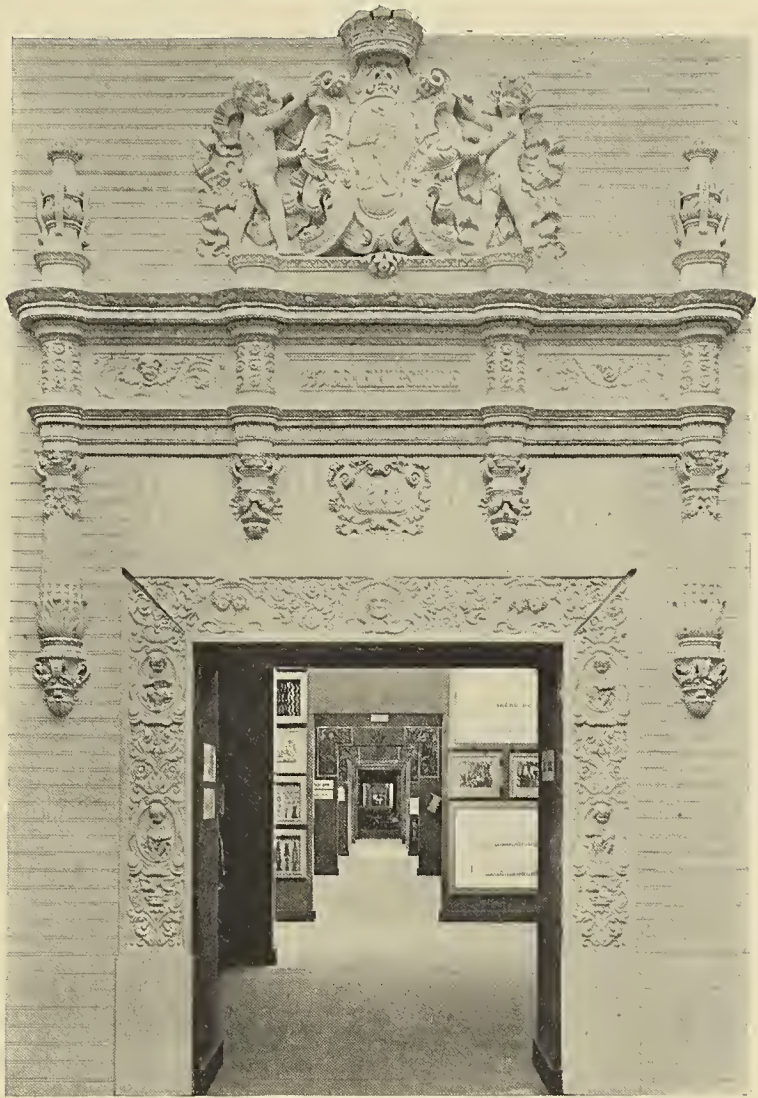
main exhibition area, the Exhibition Palace and the exhibits in the different pavilions throughout the grounds. It is impossible to describe all the exhibits here, and I reproduce, therefore, only some particularly interesting photographs of interiors, a number of the most important models and some attractive outdoor views with characteristic pavilions. Upon entering the Exhibition Palace by the main entrance the visitor has an impressive

view of the spacious main hall, illustrated on page 188. The light blue walls were relieved by a darker shade of the same color in rows of small niches. At the distant end is a larger niche painted a bright orange and containing the enormous Neptune Fountain, a plaster cast in imitation of the old marble fountain in the park of the Marcolini Palace in Dresden (now a hospital). On the right and left of the fountain stood the statues of Bismarck and Moltke. In the foreground of our picture are models of the rathhouses of Leipzig and Hanover.

From this hall opened rooms leading to the section of "Health and Public Safety." Models and pictures of public parks and buildings were ranged on either side of the aisle and the apartment was tastefully decorated with artificial foliage. The group entitled "Public Education and Schools" was housed in a court surrounded by antique architecture. Elevated upon a table at the right was a model of a new schoolhouse for the city of Munich, which was easily the finest of a series of plans, models and pictures of schools exhibited by as many as

seventy-eight different towns. German schools have a high reputation in America, and though the public schools in the United States are certainly not inferior to them, in Germany more attention is paid to the outsides of the buildings. Even the admirable new public schools of New York City, comprising all the modern improvements, to the extent of a roof-garden, —a thing entirely unknown in Germany, —have no such imposing exteriors as the schoolhouses of first-class German cities, and can boast no such splendid entrance as the model illustrated on this page of the 147th Public School in Berlin.

Especially did the new rathhaus or town hall buildings show what an important part exterior art and architecture plays in German city life; and in the opinion of the writer, Germany is in this regard far ahead of America, a fact which is well proven in the graceful architecture in the new town hall for the City of Hamburg. This hall is in a rich German Renaissance style and was built by four architects between the years 1885 and 1897, and is much more successful as an object of civic use and ornament than equally important works in many other countries. It is not a large building, from an American point of view, as it has only four stories according to the

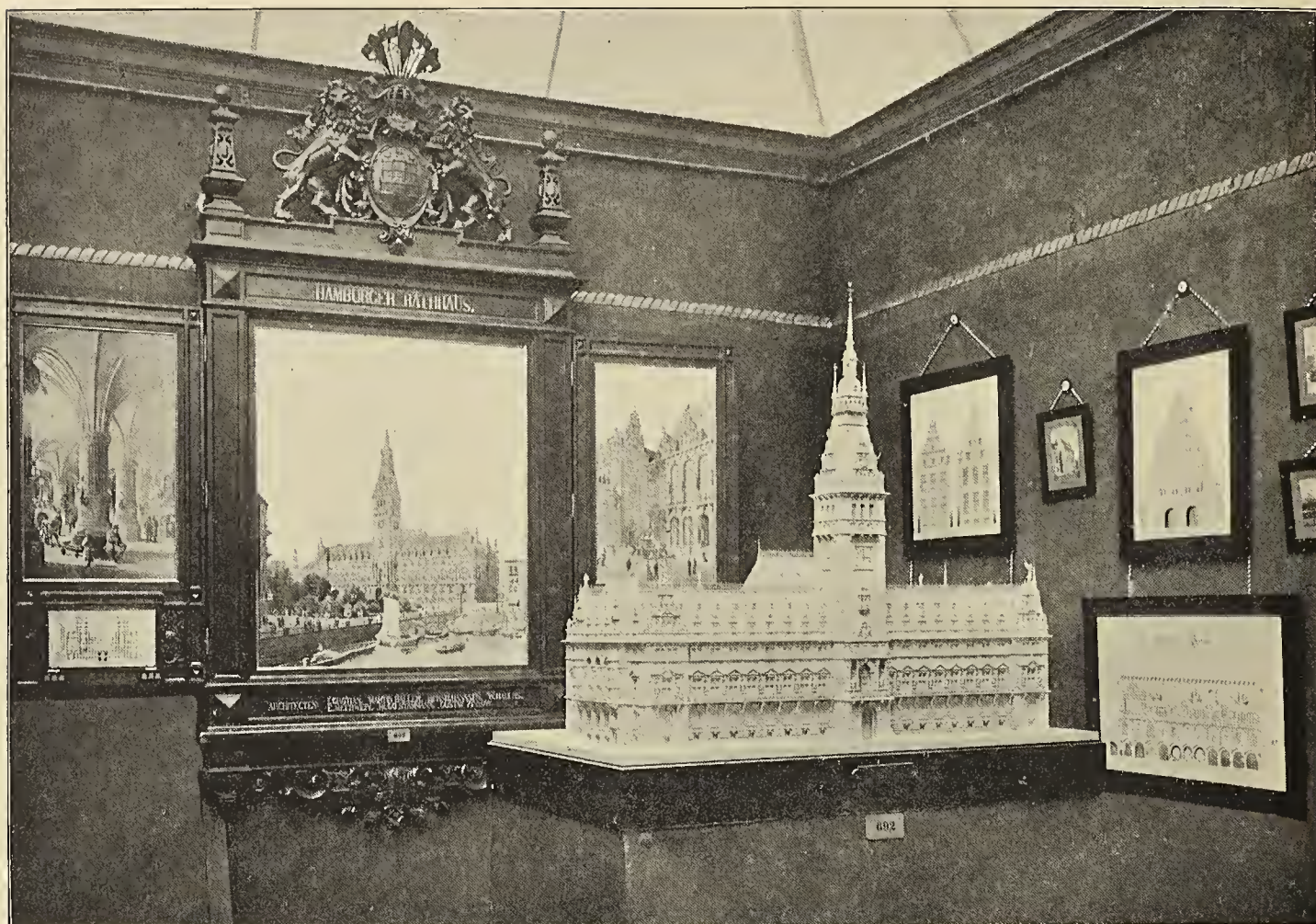


MODEL OF THE ENTRANCE TO THE
147TH PUBLIC SCHOOL IN BERLIN



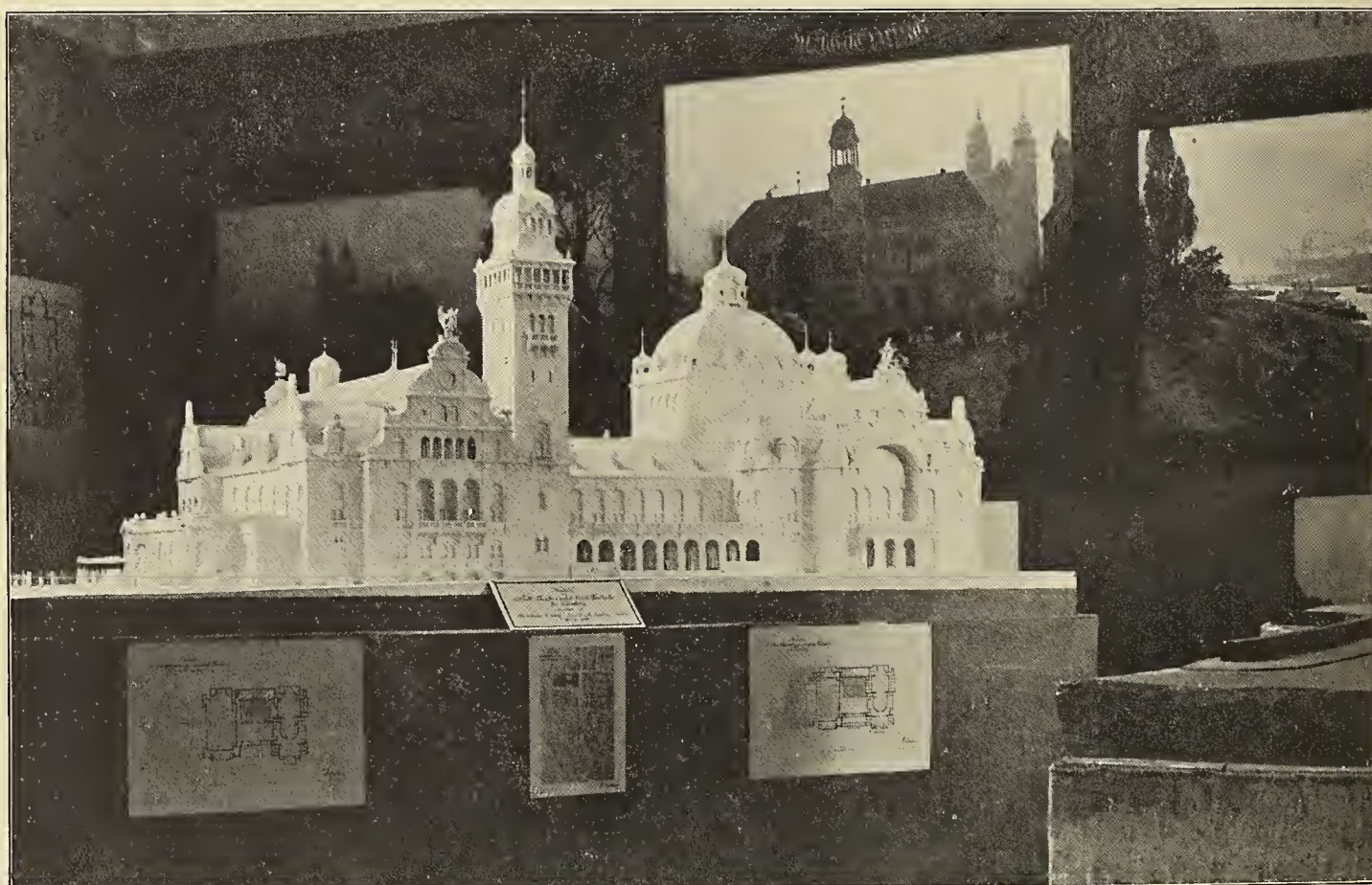
THE STRASBURG EXHIBIT

The Model of the Church of St. Peter



THE HAMBURG EXHIBIT

The Model of the New Rathaus



THE NUREMBURG EXHIBIT

The Model of the New City Theatre and Banquet-hall

German custom of counting them, or five, as Americans would say. The middle tower, however, is quite lofty and measures 368 feet in height. The cost of the building was \$2,625,000. Our illustration shows the model of the hall, and in a frame near it, a picture of the building with its details and surroundings.

I have already mentioned that the German towns manage their theatres. In recent years it has become necessary to construct

to societies who are always willing to make use of such a place upon special occasions. A building serving these two purposes is illustrated in the new city theatre and banquet-hall now being built at Nuremburg. Its construction was begun in 1901 and the expenditure for the theatre alone is estimated at \$84,000.

Among the churches occupying a place in the Exhibition, none embodies a more in-



A CORRIDOR IN THE EXPOSITION PALACE

The Hildesheim Exhibit on the left

several of these in the larger cities. The newest idea in their establishment is to add to the theatre a banquet-hall. Economy is gained by joining these in one structure and thus the municipal banquets, often given in German towns, can be held in one of the city's own buildings, and there as well receptions can be given to visiting societies and congresses. The city reaps an income from the building, too, by renting it for private functions and

interesting and valuable summary of German ecclesiastical architecture than the Cathedral of St. Peter in Strasburg and here reproduced in plaster. Ravaged by fire, and its construction prolonged through the twelfth and succeeding centuries as far as the fifteenth, this single building exhibits the Romanesque style of Northern Europe and several variations of the Gothic executed by a number of German architects, now assert-



SECTIONAL MODEL OF A TYPICAL STREET OF BRESLAU



A GROUP OF PRIVATE TRADE EXHIBITS

ing their own national traditions, now yielding to the influence of France.

Elsewhere in the halls were the exhibits of the various systems for dealing with fire in cities and the latest modern equipment of fire and police stations, all of which have a rather technical character. But we leave these and pass into a corridor upon which open a number of rooms, the most lavishly furnished being that of the ancient city of Hildesheim. This is one of the most beautiful rooms of the Exposition and contains a model of the monument to Kaiser Wilhelm, executed by Prof. Lessing of Berlin, and unveiled in 1901. The typical timbered and gabled houses by which Hildesheim is always remembered, are represented by numerous models, one of the most interesting of which is a carved and painted wood façade of the *Knocheshaueramtshaus* (the bone-cutters' guild house), erected in 1529 and one of the most celebrated historical buildings of Germany.

Leaving the Exposition building by this

corridor, the visitor found himself amid the outdoor examples of city construction, arranged, as I have said, in systematic groups. The most interesting examples were the cross sections of streets, built after those at Breslau and Dresden. Here were shown by actual temporary constructions the street sewers and the means of reaching them both from the surface and from the buildings, the conduits for surface drainage, electric wires and for gas, while above are admirably displayed, as if for daily use, the different methods of paving the surface. It is a remarkable fact that the streets of Breslau, a city twice the size of Dresden, contain much less underground construction than those of the latter city, the reason for this being found in the fact that the administration of Dresden is more far-sighted and has taken the extension and growth of the city into account from the beginning.

These street sections are not only interesting to the specialist, but to the general public, by reason of their bringing before



SECTIONAL MODEL OF A TYPICAL STREET OF DRESDEN



AN AVENUE IN THE EXPOSITION GROUNDS

The Pavilion of a Dresden Manufacturer

the laymen's attention, in a way never before attempted, the advantages of scientific street building. After a view of these models few can remain unconvinced that streets should be designed and built with no less thoroughness and foresight than the buildings themselves and other public monuments of the city. In this outdoor portion of the Exposition were innumerable specimens of paving bricks and stone, cement and concrete work, coal-tar products and various constructions in iron and other metals. At the right of the lower illustration on page 194 is an apparatus for heating and cooking, as novel on account of its original construction as the pavilion in the middle of the same picture, painted white and gold, and exhibited by a prominent machine works.

A more extended tour of the grounds revealed many interesting things pertaining to the various means of interior and exterior decoration, which is of great importance in the life of the German city. The Exhibition has given a spur to innovation and improvement in this direction as upon the purely sociologi-

cal lines, and the idea first put forth by the Mayor of Dresden has been accounted a great success, financially and otherwise; so much so, indeed, that similar expositions are likely to be held elsewhere in Europe. Already we hear that Brussels is to have a large municipal exposition in the near future, and the civic societies of the United States are planning to demonstrate their ideas at the approaching St. Louis Fair. Every American citizen who visited Dresden the past summer must admit that, so far as city administration is concerned, he can learn much from Germany, notwithstanding other important and modern progress in his own country. Unfortunately the different and contending political parties in America have a bad and hindering influence in sound municipal administration. But this concerns the question of means rather than the end, and it was the end which was celebrated at Dresden. May the visit of so many Americans to the German Municipal Exposition and a view of the beautiful, clean and perfectly administered City of Dresden work improvingly upon the other side of the water!



"Past quaint little thatched cottages"

WHITE'S SELBORNE TODAY

BY CURTIS BROWN

NOT one American tourist in a thousand finds inclination or opportunity when in England to visit the tiny, out-of-the-world village of Selborne, where Gilbert White spent most of his days in the eighteenth century. This neglect of the place makes it so much the more precious to the few who stray thither from the nearest railroad station at Alton, several miles away, and rather more than an hour's journey by train southward from London.

Judging by the old prints, Selborne looks today almost exactly as it did when the famous curate of the picturesque parish church roamed about in the fields and woods, considerably more interested, apparently, in birds, reptiles and beasts than in the spiritual affairs of the parish, or the doings of men in the great world beyond the hills that bounded his vision. One might suppose that the threatened loss of England's colonies in America, for instance, would have found some mention at his pen, but the only letter written in the middle of 1776, when

the situation came to a crisis, is devoted chiefly to the account of a cat which, being deprived of its kittens, adopted a helpless little hare that had been brought into the house, suckled it, and manifested much maternal delight in its society.

Selborne is as far away from turmoil now as it was then. The most nervous and restless of Americans, strolling down the one straggling village street past quaint little thatched cottages, and on to the rambling ivy-covered house that looks today almost exactly as it did when the Reverend White kept bachelor hall therein, is certain to feel some of the drowsy, calm peacefulness of the place descending upon him like a benediction. The suggestion arises that if he would find serene happiness he would do well to stay here for the rest of his days and forget, as completely as the comfortable curate who unsuspectingly brought fame to Selborne, all about ambitions, and commerce and wars, and become wholly absorbed in the greater affairs of Nature, spending after-

noons in the observation of a house-martin's nest building, and taking infinite pains to record the exact amount of the rainfall to a month.

The village street is so narrow, and Gilbert White's house stretches out to such length that it is no easy matter to photograph it satisfactorily. At any rate, I have seen no picture of it that portrayed it so completely and attractively as the photograph my friend and I took one bright Sunday morning and which is reproduced here. Afterward we climbed up the steep zigzag path past the Wishing Stone to the top of the Hanger, the wooded hilltop so often mentioned in White's "Natural History of Selborne," and through a gap in the foliage we secured a view of the whole of this metropolis of peace, with its total of some thirty houses. We could look down into Gilbert White's orderly garden, and could see beyond it the square tower of the little



GILBERT WHITE'S HOUSE AT SELBORNE

church in which he occasionally preached, and where his bones have rested since 1793. It is possible that the most noted of the long line of Selborne curates preached good sermons, but the fancy is persistent that the song of a rare bird coming to him through an open window in the midst of a discourse used to make him pause for a word and inwardly wish that he could hurry the service to a close and hasten out into the pleasant churchyard before his feathered friend had vacated his place in the branches of the yew tree at the church door.

That giant yew must have lived through a deal of history. It is as vigorous now as it was in the latter part of the seventeen hundreds, when Gilbert White wrote of it in his "Antiquities of Selborne:"¹ "In the churchyard of this village is a yew tree, whose aspect bespeaks it to be of a great age; it seems to have



"THE LITTLE CHURCH IN WHICH HE OCCASIONALLY PREACHED"

¹ See Letter V, "Antiquities of Selborne."

seen several centuries, and is probably coeval with the church, and therefore may be deemed an antiquity; the body is squat, short, and thick, and measures twenty-three feet in the girth, supporting a head of suitable extent to its bulk. This is a male tree, which in the spring sheds clouds of dust, and fills the atmosphere around with its farina." He speaks of the same tree again in another place, and had evidently taken the trouble to measure it. He then says it is twenty-five feet around.

The church itself dates back, according to White's reckoning, to the time of Henry VII—no great age, its chronicler seemed to think—but he concludes that some of its pillars are old enough to please any antiquarian, for they have come down from Saxon days, having been



"THROUGH A GAP IN THE FOLIAGE WE OBTAINED A VIEW OF THE WHOLE OF THIS METROPOLIS OF PEACE"

used, probably, to support the walls of some earlier structure.

The present inhabitants of Selborne are mostly the descendants of the children who are mentioned by White, in one of his infrequent references to the *genus homo*, as being numerous in the town; the quaint butcher's shop, with its broad porch resting on the trunks of three dignified trees, stands opposite to the house just as it did four generations ago, and the very birds and bees and flowers

of the place seem to have a quiet, prim, old-world dignity, as who should say: "We come of distinguished lineage. You will find the names of our forefathers mentioned in one of the classics of English literature."



The old yew tree at the Selborne church door

THE death of Frederick Law Olmsted at the age of eighty-one years closed a period of retirement from that active work by which he will always be remembered. With his career the profession of landscape architect in America may be said to have begun, for his predecessor, the circumscribed Downing, achieved little but to rouse the desire for that which Mr. Olmsted was called upon later to create. So inchoate were these wants in a country whose esthetic progress had scarce begun that there was no established course by which a lover of natural beauty could prepare himself for the profession with which it deals. Even had there been one, it is doubtful whether Frederick Law Olmsted would have entered upon it, for it was not until well along in years that he turned to his life work.

Born in 1822 at Hartford, Ct., and after studying at Phillips Academy, he entered an importing house in New York City. After a voyage to the far East, he studied engineering at Yale, and later determined to become a farmer. At that occupation he settled in Connecticut and afterward on Staten Island. Soon he was off again journeying afoot in great Britain and on the Continent. Three years later he made a horseback tour of the Southern States and chronicled his observations in several books which enjoyed, in their day, no small measure of popularity and favorable literary remark. On account of their bearing upon the slave question and other economic topics, they caused their author to be first known as a publicist; and the active interest he retained in public affairs not only placed him upon several important humanitarian commissions during the period of the Civil War but it gave him an immediate grasp of the public problems he was called upon to solve in his purely professional work.

It was not until 1856 that he entered upon this work and by fortuitous circumstances. After a chance meeting with one of the Commissioners for the creation of Central Park, New York, he associated with himself his friend Calvert Vaux and submitted a plan for the Park which was selected as the best of thirty-two competitive designs.

This work brought rapid fame to Olmsted, and cities invited him to design their parks,

individuals their private grounds. Boston, Washington, Chicago, Brooklyn, Montreal, St. Louis, Buffalo, Detroit, Trenton and Bridgeport owe to his genius much of the beauty of their public tracts. All of this work created in the Brookline office a veritable center of the landscape art, from which came Codman, who carried out his master's ideas for the Chicago World's Fair, and Eliot, whose great work in beautifying the vicinity of Boston was ended by untimely death. In 1872 Frederick Law Olmsted was the president of the New York Department of Parks and three years afterward the landscape architect of that city where later he directed the construction of Riverside and Morningside Parks and the arrangement of the territory north of the Harlem River. He received from Harvard, Yale and Amherst the degree of Master of Arts and afterward that of LL.D. from Harvard and Yale.

Though Mr. Olmsted was not a formalist he spent no energy in decrying the tenets of what might be called the "architectural school" of landscape art. His works represent rather the silent opposition. Many of these necessarily bore an intimate relation to architectural surroundings, but these surroundings he considered artificial and beyond the purpose of his art to simulate. All of his work is therefore conspicuously naturalistic; and after the city-bound conditions under which Central Park was conceived, we can fancy his pleasure at turning to the vast tracts of the Yosemite which he was to preserve for public use when he became the first Commissioner of the National Park.

The preservation of natural beauty and the accentuation of its best effects was his instinctive mode of treatment, showing itself, in the case of city parks, by a sudden transition to Nature, and in country estates by a wisely planned and immediate development of the more favorable opportunity. He preferred trees and shrubs to flowers, and with the former obtained those effects of mass and vista which must have impressed themselves upon younger mind while a journey in foreign lands or tilling his fields at Saybrook then little thinking he was destined to be a master of that art which places the noblest materials of Nature at the greatest service of Man.





A GLIMPSE OF THE HOUSE
AT "BRANDYWINE FARM," LENAPE, PENNA.

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No. 5



The Garden of Charles L. Borie, Jr., Esq.

AMERICAN GARDEN-CRAFT FROM AN ENGLISH POINT OF VIEW

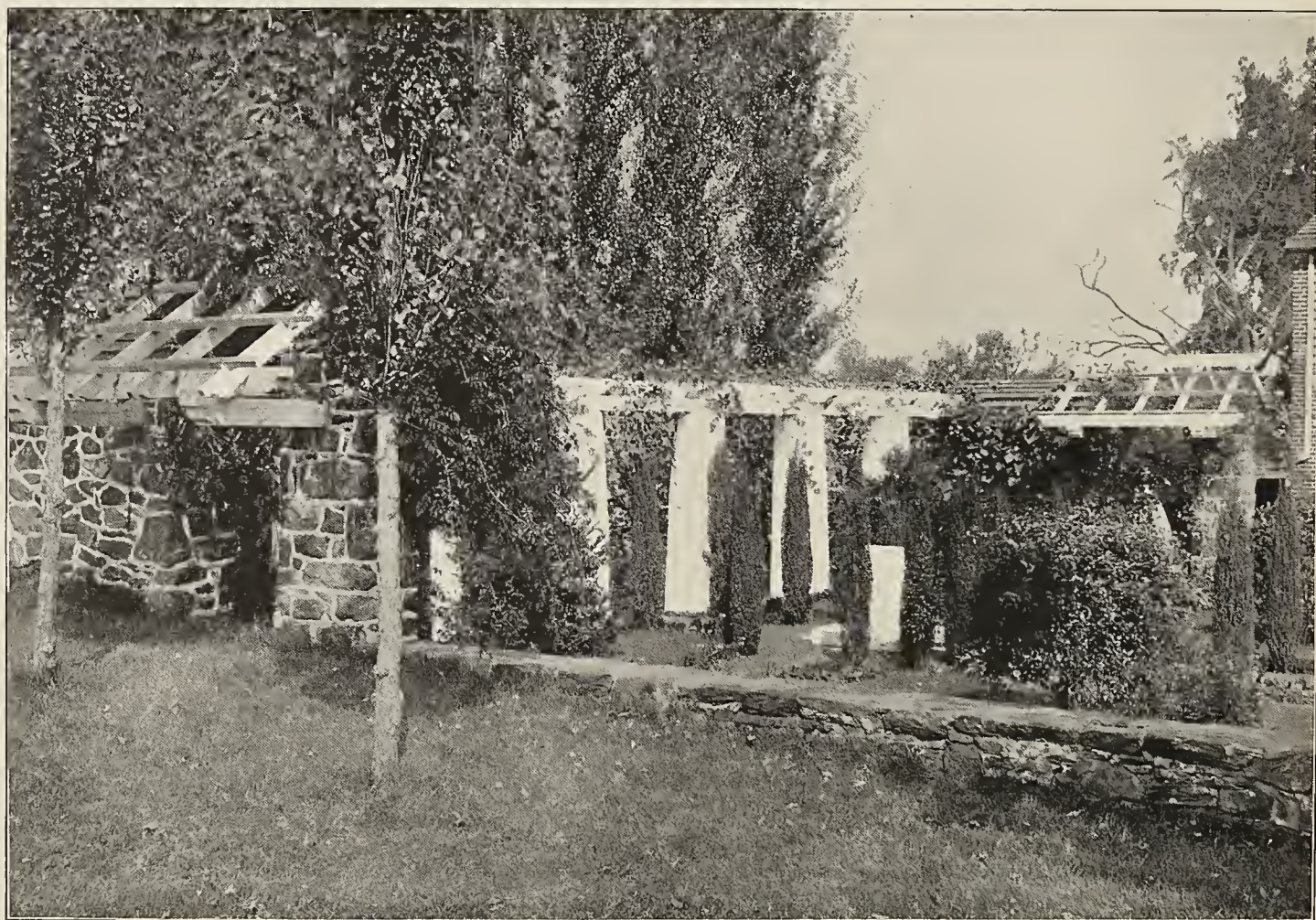
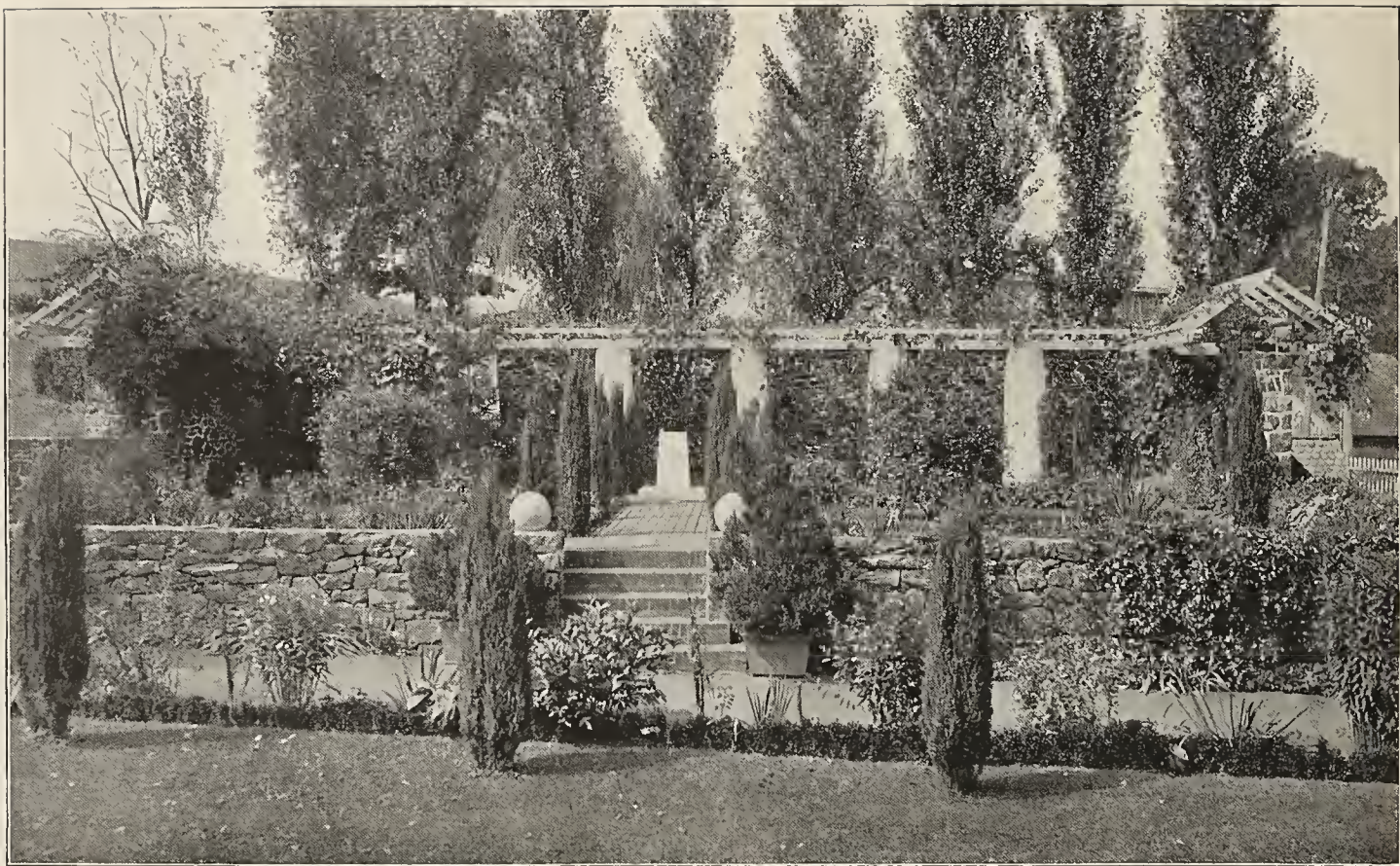
By EDWARD S. PRIOR, M. A.

[NOTE.—The gardens referred to in this article which have appeared in past numbers of *House and Garden* are “Faulkner Farm” Vol. I, Nos. 3 and 4—“The Briars” Vol. II, p. 438—Mr. Croly’s Vol. II, p. 198—Mr. Stanford White’s Vol. III, p. 198—“Swarthmore Lodge” Vol. I, p. 1—“Fairacres” Vol. IV, p. 1—“Beaulieu” Vol. II, p. 616—“Biltmore” Vol. I, No. 6—“Bellevue” Vol. II, pp. 1 and 64—Gardens of Nantucket Vol. II, p. 310—“Hampton” Vol. III, p. 41—“Mount Vernon” Vol. II, p. 459. — EDITOR.]

THE laying out of the garden is clearly taken seriously in America: its order and shapeliness are matters of concern. Beauty is not left to haphazard, but is made the result of intelligent study by experts, and experts too who are not the mere hacks and quacks that English gardens tolerate. Any laying out that the English garden gets is usually at the hands of an unintelligent nurseryman or “landscape gardener,”—as he professes himself,—whose ideas are limited by laurel and rhododendron thickets, and clumsy grass-plots rounded and clipped and set with edging plants. The last deca-

dence of this “landscape gardening” is a complete formlessness with every ugliness polished and rendered glaring by the neatness of our gardening habit.¹ So it is perhaps fortunate that the large majority of English gardens have escaped the supervision of the professional garden-maker, and have come anyhow as the result of half-hearted and isolated amateur experiment. But in either case most often the beauty of

¹ Our public gardens, whether under state or municipal control are hopelessly in the hands of the commercial “landscapist.” London can hardly show anything set out with knowledge of the garden effect proper to cities, such as on the continent of Europe comes as a matter of course into every public square.



THE GARDEN OF "BRANDYWINE FARM" AT LENAPE, PENNA.
The Property of Charles E. Mather, Esq.

Designed by Keen & Mead



"MASTLANDS" AT CORNISH, N. H.

The Garden of Miss Rose Standish Nichols

the English garden is in spite of its design, and is the haphazard product of the growth of varied trees and the fresh smooth greens of English grass.

The American, in the same position as the English owner of a country house, has evidently ideas of fitness and common sense. He no more allows the immediate surroundings of his abode to drift into a chance shape, than he hands over the arrangement and detail of his living-rooms to haphazard. Moreover, he does not pitch his dwelling as a wigwam in the desert. There is, no doubt, in the broad bosom of America sufficient real wilderness for his enjoyment, without the making up of puny shams, such as English gardeners perpetrate under the name of "natural" or "wild" gardens. Since the American's house is very clearly a civilized product—that has come by much learning and science,—so is his garden laid out frankly for its purpose, and with skill and taste in its order and comeliness. By the side of the expert of the "English Flower Garden," with his books on "rock" and "wild" gardens and other impracticable affectations, the American garden-maker shows himself as altogether on a superior standpoint, with a level-headed sense of first conditions of his art. But the garden-craft of the United

States does not, I think, ask to be compared with the evident failures of our sentimentalist gardeners, any more than with the low standards of our commercial landscapists. There are beautiful gardens in England, set out on just lines, and with the real sense of garden-making. They are of two kinds. First, the genuine old English garden here and there survives, with lichened walls and mossy terraces, with its courts and bowling alleys, walks and avenues, labyrinths and water-ways. Untouched by the vulgarities

of modern gardening, are still to be seen stately yew hedges and the level turf of centuries, asleep in the dreamland of ancient courtesy. That the American garden should attain this quality is impossible—that it should seek to do so would be foolishness, for it is the haze of a vanished order of things that guilds the formalities of Hampton Court and of Haddon Hall.

But there are other beautiful gardens in England, the gardens of the last half century—those which the Englishman's love of gardening has provided for his country home, either when he has been a garden-artist himself or when he has taken advantage of the thought and design of the real expert, *i. e.*, of

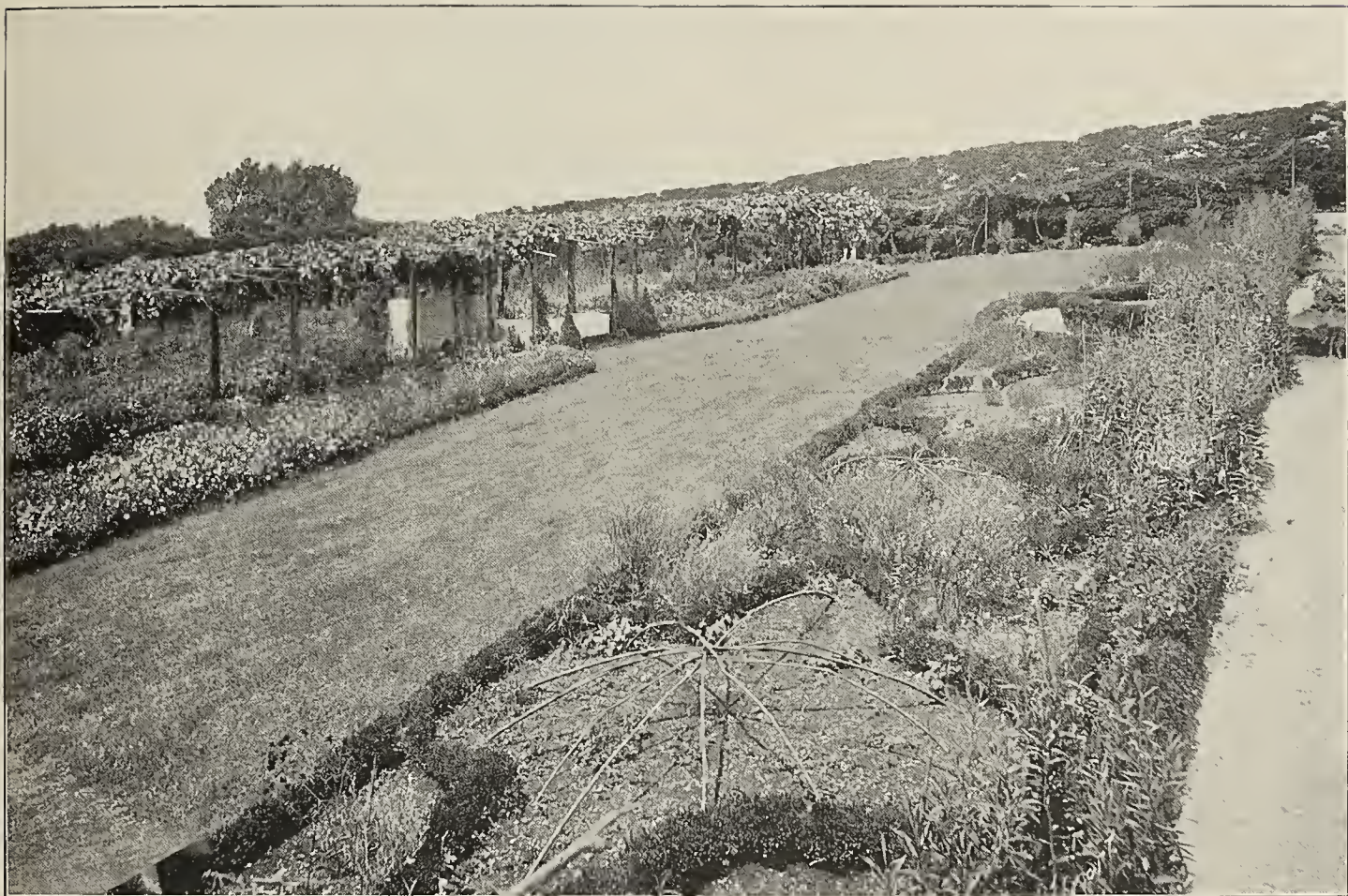


A FLOWER-BORDERED WALK AT "MASTLANDS"



“GREEN HILL”—THE GARDEN OF

UNION
NEW YORK



MRS. JOHN L. GARDNER AT BROOKLINE, MASS.

Designed and planted by the Owner



AN ARBOR AT "GREEN HILL"

one who is aware of and can manipulate the conditions of garden-making. I think American gardens can fairly hold their own beside what has been done under the supervision of our English artists. We may point out the same kinds of failure, the disabilities and extravagancies on both sides of the Atlantic which result from a too architectural dressing of the landscape such as the years will hardly mellow; the too much drawing-board detail and too little shaping of the essential materials of the garden paths and beds, the trees and shrubs. But I think the American architect works with a freer hand and a sense of breadth which, save in some instances, is absent from the English architectural gardener. To the Englishman on the other hand may sometimes be credited a greater variety of feature, and a pleasanter fancy for the contrivances of architectural garden-making. It would be tedious, however, to enter on a discussion of individual excellences and appraise our architects whether English or American. I

would rather find some broad characteristics, which may be taken as specially typical of the American garden and see how these are the expression of the American, and make the art that belongs to his climate and environment.¹

Passing in review the photographs and plans of some fifty American gardens—mostly, it would seem, designed by architects, but some no doubt giving expression to the owner's taste—one may be allowed to see a certain style in many of them that can be taken as typical, at any rate, of the Atlantic seaboard. And to illustrate my point I have listed the following gardens as embodying this American character apart from the individual elaboration of the architectural dressing:²

¹ The English architect in this matter must not be judged by the advertisements of garden designs issued by architectural publishers. The best English gardens have not been usually illustrated and are little known. They have come as accessories to the best country houses, laid out by our foremost architects such as John Belcher, Reginald Blomfield, Macartney, or Ernest Newton. Lutyens, Schultz, Lorimer and Inigo Thomas may also be mentioned as having achieved notable gardens.

² In such designs as "Indian Harbor" at Greenwich, Ct. and "Faulkner Farm" at Brookline, Mass. the architect rather crowds out the gardener.

Maine	"The Briars"	Bar Harbor
New Hamp-	"Loon Point"	Dublin
shire	"Mastlands"	Cornish
	Mr. Croly's	Cornish
Massachusetts	"Green Hill"	Brookline
New York	"Woodlea"	Scarborough
	Mr. Stanford White's	St. James
	"Longcroft"	Mamaroneck
Pennsylvania	"Swarthmore Lodge"	Bryn Mawr
	"Fairacres"	Jenkintown
	Mr. Borie's	Rydal
	"Brandywine Farm"	Lenape
	"Aysgarth"	Abington

The character of the type lies first in its plan, which is so much on the lines of a basilican church, that we may take the technical terms of ecclesiastical architecture to describe it. The American garden has usually a "west end" approached from the house, and displays as its body a long "nave" terminated with an "apse," on the boundary of which—as it were the "Bishop's Seat"—is set the alcove or exedra; while in the place of the "altar" in the center of the circle is usually a dial, fountain or balustraded pool. The "nave" too has its "altar," a fountain or basin of water to which all centers, while vine-covered alleys (or pergolas) constitute the "aisles." The details of disposition vary, of course—a court or "narthex," as it were, may precede the "nave." There may be "transeptal" as well as "terminal apses," or the "exedra" may be at the side instead of at the end of the "nave." Often there is the square "chevet" in place of the semi-



GARDENING AT THE FRONT OF MR. BORIE'S HOUSE

circular. But generally the lay-out presents the unity and proportions of a church-plan rather than the connection of a series of courts and chambers which constitute most frequently the English manner of plan.

Next to this American plan the first thing that strikes the English critic is the limited and (from the English point of view) perverted use of the grass plot in the lay-out. The lawn is the necessary basis and setting of the Englishman's garden, for turf close cut is the natural carpet for his sauntering and garden games. The American gardener uses grass differently, as a background in his scheme or the filling up of corners. Usually he would seem to hedge it in with

his flower borders, so that practically it is unapproachable—where, too, its English quality of smoothness goes for little. One must understand that the American climate only with difficulty allows what is so easily got in England—a close fine sward that all the year round will have a fresh verdure which treading does not injure. In the Californian gardens of "Beaulieu," at Cupertino, a grass parterre is carefully tended as a show feature—an exotic maintained at great cost. In the Eastern States turf must be more easily grown. (See, for example, "The Garth" at Strafford, Penna.) But one observes unexpected uses of it where it is set to cover steep slopes as ugly as railway embankments; or



THE SOUTHERN END OF MR. BORIE'S HOUSE

Showing a Portion of the Arbor of Gourds



A View from the House

THE GARDEN OF CHARLES L. BORIE, JR., ESQ. AT RYDAL, PENNA.

Designed by Wilson Eyre



The Entrance to the Garden from the Drive THE GARDEN OF CHARLES L. BORIE, JR., ESQ. AT RYDAL, PENNA.

where it is arranged in small beds and borders instead of in the broad level sweeps to which English eyes are accustomed. Possibly the American gardener is right, with his scanty turf, and the difficulty of maintaining the English lawn in beauty in an uncongenial climate is reason for his disuse of it. So there is a clear difference of style for the American garden. Another distinction that comes at once to

spiders and the limited veranda adjoining the house is the most that can be kept habitable. But the American gardener, carrying on the direct descent from the piazza of Colonial days, has developed porticoed saloons and long vine-covered alleys whose effects of vista and shadowy contrasts to the brilliant sunlight make English gardeners envious.

Indeed the country house gains a charming addition when it can throw out piazzas



A CORNER OF THE HOUSE AND GARDEN OF CHARLES L. BORIE, JR., ESQ.

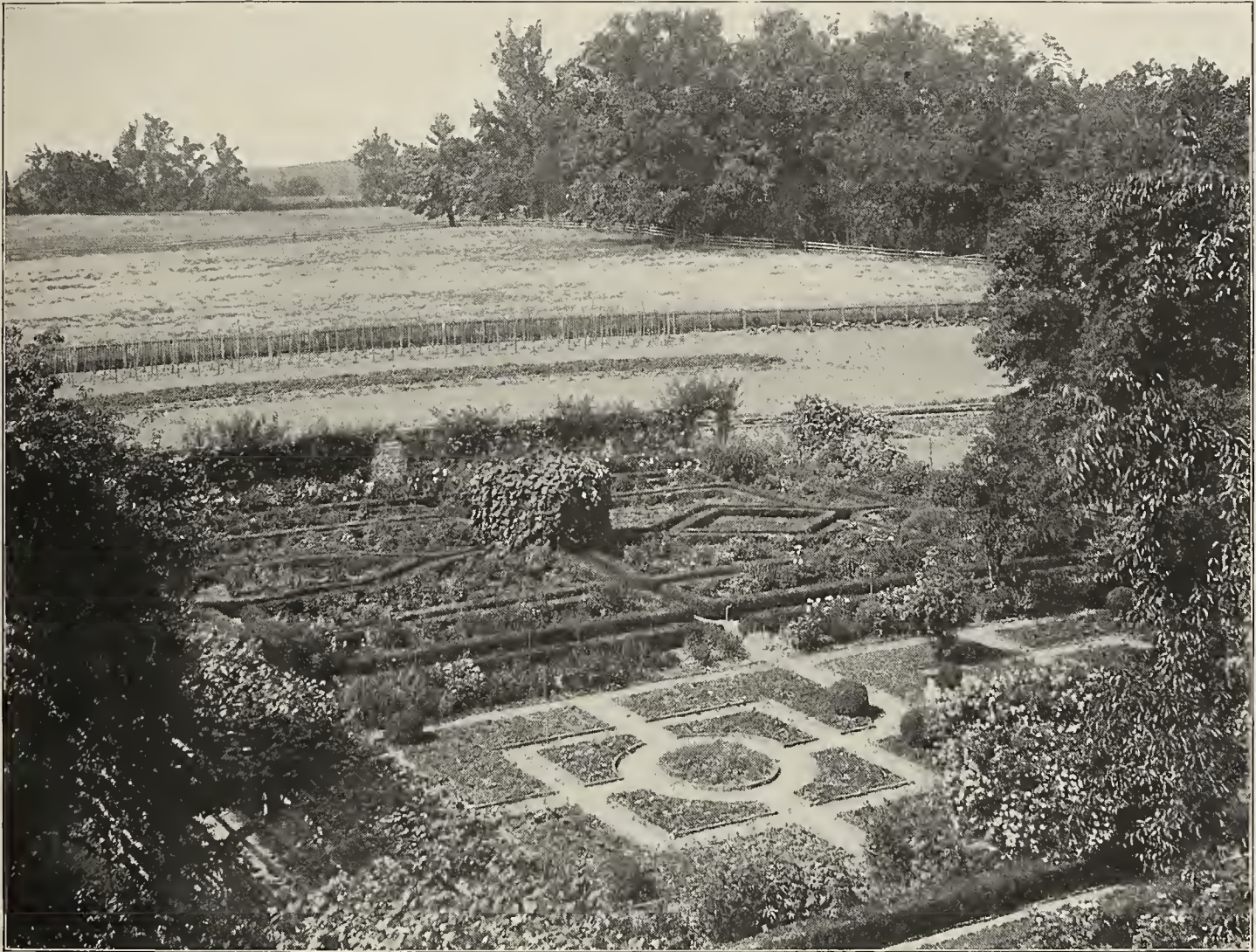
the eye is the constant use of pergola and piazza in American gardening—evidence of different conditions. There are scarcely half a dozen days in the English summer when one wants a shady lounge or when one can with comfort take meals in the open air, but in the United States there must be a long season when life can be *al fresco*, and a garden-parlor becomes almost a necessity. In England, summer-houses, arbors and such like become the damp abode of beetles and

and colonnades and so embrace within its arms flower gardens, fountains and set courts. And esthetically what a valuable connecting link such additions make between the stolid, smooth permanence of the masoned structure and the vegetable raggedness of the surroundings! There is an abrupt incongruity in the English house plumped down in its garden, which only disappears when a century or so has tempered it to the landscape with lichens and moss, and its

sharp angles are somewhat mouldered away. But with piazza and pergola the American dwelling may at once weave itself into one texture with the woodland.

Quite rightly has the American gardener studied and made his own the classic idea of Italian tradition—the *porticus*, the *xystus* and *ambulatus*, that Cicero and Pliny described. The similarity of conditions has justified the transfer and identical needs gave

reproductions of Italian bric-a-brac seem to me the bane of American gardens. Young architects, hot from a visit to Italy, essay with enthusiastic T-square to detail Italian palaces, and urge their clients to complete the resemblance by sticking about the gardens fragments from Italian stone heaps—columns as of ruined temples, “terminal” figures, “reproductions of griffins from the Louvre.” But all this makes a dreary stage scenery



THE OLD GARDEN AT “AYSGARTH,” ABINGTON, PENNA.

The Seat of the Late John Lambert, Esq.

the American evolution a firm basis. Like the Roman of old, the American largely uses his country house as a refuge from the city's burning heats,—as a summer lodge, where sheltered outdoor living will make the essence of life. But here a word of criticism. Why is it necessary to mimic the particularities of Italian details and to furnish gardens with curios as much as with trees and flowers? Second-hand débris from European museums and abject

that it must be nausea to live with. Surely the American artist can have an art of his own, and can make his garden-houses, fountains and porticoes from the resources of his own feeling, and as the expression of American materials. At any rate he can do without the nail-parings and hair-combings of European styles, and can fill his gardens with native sculpture.

In many of these gardens it must be confessed that there is too much of the archi-



The Property of Ernest Zantsinger, Esq.

"THE GARTH" AT STRAFFORD, PENNA.

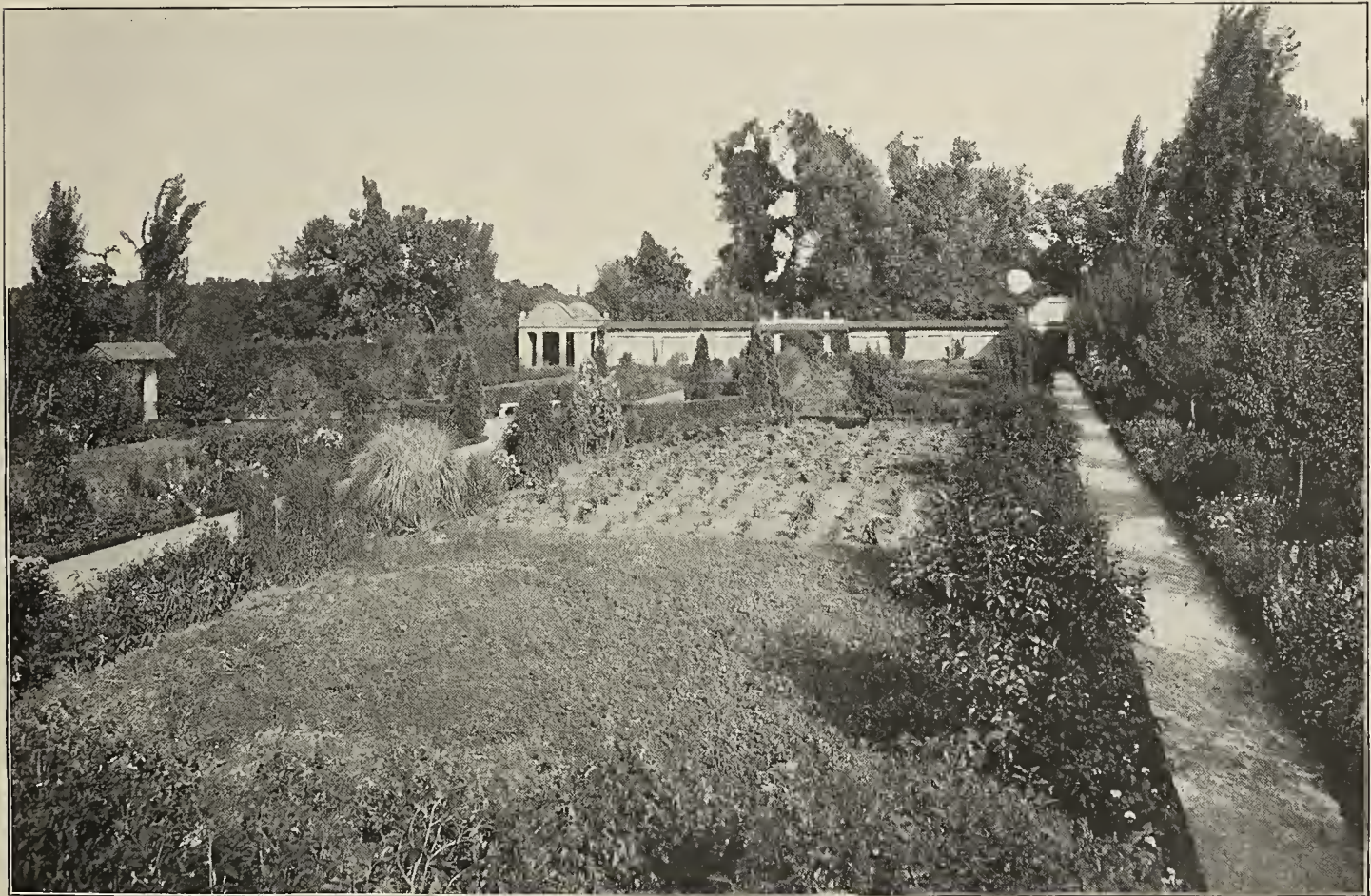
Designed by Wilson Eyre

ecture of the drawing-board and too little of that of *building*. Gardens such as those of "Faulkner Farm," Massachusetts, and "Glen Elsinore," Connecticut, or "Cedar Court," New Jersey, are arrangements of temples to make saloons and parlors. They show the skill of elegant and accomplished architects, but are no growth of garden art, but rather apologies for its absence.

Still more artificial and spectacular are the great "ramps" of "Biltmore," North Carolina, the "forecourts" of "Bellefontaine," Massachusetts and a garden at "Cold Spring Harbor," New York, and the balustraded fountain of a garden at Beverly, Massachusetts. However learned the reproductions, and skillful the adaptation of the Greek peristyle, of the Roman circus or bath to the purposes of an American pleasaunce, there is offence in the misapplication of form whose origin came from such a different use. These were the proportions and these the details of a great civic architecture, and to use them *in petto* for private luxury is a bathos. Indeed they never lose the associations of their ancient

fame, and gardens such as the above can in modern days only suggest the international exhibition, not to say the cemetery of a city.

I have preferred accordingly to take as typical of the American garden the more moderate architectural display, which marks the gardens I have put in my list. Perhaps in "Woodlea," Scarborough, and Mr. Stanford White's garden at St. James the infection of Italian mimicry has been caught, yet the unreal features do not blunt the feeling of true descent of the American garden from the older Colonial traditions,—traditions which sprung from the English seventeenth century and developed in America on lines of their own. The old Colonial gardens such as those of Nantucket, "Hampton," Maryland, and Mount Vernon, Virginia, were not exactly in the contemporary English style but show the genesis of new ideas. And I feel there is nothing but praise for the order and comely symmetry which on this traditional pattern appear in gardens like "The Briars," "Aysgarth," and the two gardens at Cornish which I have named on my list.



"CHELTEN" AT RYDAL, PENNA.

The Seat of Beauveau Borie, Esq.

Designed by Wilson Eyre



The Property of Joseph Linden Smith, Esq.

“LOON POINT” AT DUBLIN, NEW HAMPSHIRE

Designed by the Owner and his Family

The fancy and appropriateness of a true garden-craft are shown too in "Longcroft,"¹ Mamaroneck, "Green Hill," Brookline, and in the charming garden designed by Mr. Wilson Eyre for Mr. Charles L. Borie, Jr. at Rydal, Pennsylvania,² though a certain amount of classical débris has drifted into them. Very snug and complete too is the little square rubble-walled court with its goodly vine arbor which Messrs. Keen & Mead have contrived at "Brandywine Farm," Lenape, and very pleasant are the double pergolas at their "Swarthmore Lodge," at Bryn Mawr.

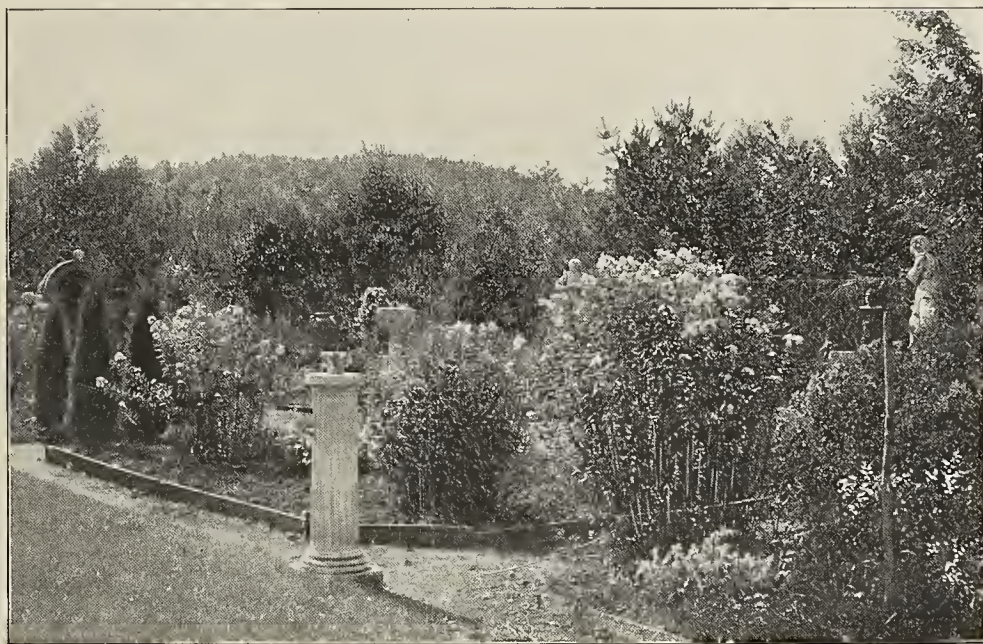
It would be superfluous to dwell critically upon details in the above. One may perhaps mention that the combination of vegetable, fruit and flower garden seems less satisfactorily managed than is the case with us. The walled garden with espalier walks seems specially absent. And one matter in all these gardens which strikes an English gardener as outside the lines of his craft is the size of the flower beds, which would seem often twenty and even thirty feet across. It is an axiom with the English flower lover that his beds shall be manageable to culti-

vate and keep in order; and though he may make broad borders twelve feet wide for his large perennials, the grace of his garden is in narrow beddings not more than six feet wide, and such that they can be weeded from the path on either side without trampling on them. It is clear that a different scale of plan prevails in the American view of a garden. A bold, big growth is aimed at, which, forced into luxuriance by the midsummer heat, makes jungles ten feet high rather than the low flower bed, as we English grow it in our slow, cold English summer, with various ranunculus and gentian, pinks and campanulas and the whole phalanx of slender bulb-flowers.

It is by climatic conditions that there is created a character for the American garden. Its bold tall growths, its wealth of leafy creepers, its constant use of piazzas and pergolas, combine with the traditions of Colonial days to make distinction for a type of American garden, which is essentially progressive and national, and needs no borrowing from European sources. The unnecessary mimicries of Italian architecture and the lootings of European palaces seem to me to be the weak points of American garden-craft.

¹ See page 222 of this number of House and Garden.

² "Cheltenham," Rydal, and "Fairacres," Jenkintown, are two other gardens by Mr. Wilson Eyre, which are more artificial, but have the same true feeling for garden effect.



"LOON POINT"

THE EVOLUTION OF THE STREET—I.

By CHARLES MULFORD ROBINSON

THERE are conventional texts for articles on many municipal subjects. If you are writing the story of the growth of Chicago, you begin by telling of a cow that set the town afire. If you are writing on city government, you take as your text the quotation from Mr. Bryce, about the "one failure in American government." If Boston is your theme, you remark that the cattle laid out the older streets. Now, as regards the latter, there are suggested so many interesting steps of transition, from a cow-path to a great business highway, that in considering "the evolution of the street," one is tempted to start with this example. One asks oneself if the Boston street be not the perfect text, having in its beginning a convenient illustration of the original germ or seed.

But speaking literally, cows are not as a rule the original plotters of town streets. And in the broader and abstract sphere of theory there is something back of even a cow-path—a time when the cows were not confined to paths, and, at Ultima Thula, a time before cows were! To learn, therefore, how streets began, we must go to the beginning of the race. Living first as hunters and then as herdsmen, men prowled the trackless woods, and then on broad plains and mountain slopes wandered unrestrained with their flocks and herds. You cannot go back of this in seeking the origin of streets.

The modern thoroughfare, with its narrow confines, its artificial drainage, paving and lighting, appears rather as an outcome of extended specialization—which is the



THE "WAY OF GOING" IN THE ORIENT

course of true evolution—than as a distinct improvement. It is an elaborate and interesting adaptation to modern needs; but the broad plain, paved with flowers and grasses, swept by the wind, and lighted by the sun and stars, was fitted at least equally well to the requirements of a time when it could serve as the highway for the little-traveling world. “The evolution of the street” means, then, the change, the development,

ence a sort of negative reason—the “Thou shalt not.” Simultaneously there arose the other—the positive—reason. Because men tilled the soil they had permanent places of abode. They established homes. The points to which they went in their social and business intercourse were fixed; and since they normally took the shortest course or followed the lines of least resistance between these foci, they went the same way over and



Rue du Remport, Algiers



Rue des Orfévres, Tlemce

THE PRIMITIVE STREETS OF ALGERIA

which the way of travel has undergone in adjustment to new conditions—that fitting to a purpose and marvelous specialization that has transformed the free, nature-given road into the most artificial of creations.

With the tilling of the soil, paths definitely appeared. There were two reasons for this: Certain places could not now be trodden without injury to growing crops. This fact established boundaries to the limitless area over which men might roam, and the narrowing of the boundaries defined path and road. Thus arose for the latter's exist-

over again, and there appeared roads and paths. If, as happened in the settlement on Massachusetts Bay according to the story, the circuitous route which the cows had taken was the path of least resistance or greatest convenience, that in a particular case was the germ from which the street came. But the fact that it was a cow-path clearly was incidental; and, considering streets in general, we find their origin—the primal stage in the process of evolution—a way made by human feet from house to house. Shorn of all the acqui-



A STREET IN A TURKISH VILLAGE

tions of civilization, the street was simply a way of going.

It is an old saying that, in broad terms, the race develops as does the nation, just as the nation follows the same general course of growth as do child and man. If we would know the aspect of the earliest streets when, in the childhood of mankind, the way of going became differentiated, we have to seek those primitive settlements where civilization is yet no more than a promise. We can go backward in time merely by going backward in progress. We can observe the childhood of humanity by observing the childhood of a nation that is in arrested development—or that is yet to feel the thrill of civilization's awakening touch.

The traveler of today, familiar with the topographical glory of Riverside Drive, New York; with the roar of the busy Strand, in London, and with the magnificence of the Champs Élysées, in Paris, can find in the little town of the Orient a type of the street in its early development. As he walks between perpendicular walls of stone or stucco, built flush with the road—which is no more than a space between them, unpaved, undrained, and

with no division for vehicles and foot passengers—he is in a street as primitive as if he had gone back two thousand years. Here he steps around a group of children, squatting in the dust of the road. Above, the projecting drains from the roof empty their contents on the ungraded way, where the water must lie beneath the feet of the travelers until the sun or hard ground absorb it. There is no beauty, no attractiveness, no construction about the street. It is simply a slit between the walls, untouched—a bare, comfortless, way of going.

Continuing, he may come to a somewhat more promising thoroughfare. Walls still rise sheer from the street—their doors and windows no more than openings, with rarely a stone slab before an entrance, rather for a seat than a step. The spouts from the roofs still throw their contents into the thoroughfare, but the surface of the latter has now been slightly raised at the sides so that surface water drains into a languid middle stream; and some tall palms that happen to be beyond the walls throw a welcome shade



Rue des Ouled-Nails, Biskra, Algeria

THE STREET A SOURCE OF ENTERTAINMENT

into the chasm that before had been all white, hot, and dazzling. An old man, a sheik, sits at his door. And behold the conception of the street has enlarged. It may be something more than a passage, something more than a means of getting from one point to another at whatever discomfort, for an old man finds pleasure in idly sitting there!

The new idea gains rapidly and takes strong hold. The towns had been crowded, the streets the narrowest of slits and the houses huddled close together, in order that the protecting wall which was to enclose them all should be no longer than necessary. But within that wall, the street is all the outdoors the public has. If it could be made more habitable, pleasanter, by crude surface-draining and incidental shading, without loss of the town's compactness, then surely this is desirable. And the more the street is used, the more frequently there is a passing on it and the more there is of sitting before the doors, the more interesting it becomes. Sociability has developed on the way, and there have appeared the beginnings of that conception of the street which is to find such elaborate satisfaction, our traveler reflects, in the Spanish alamedas and the French boulevards.

But there was a long course of evolution before these were reached. The social function of the way increased until it far outstripped the conception that is suggested by boulevard and alameda. In the Egyptian villages up the Nile today rude bedsteads come out of the hovels by the middle of February and the population sleeps in the streets three-quarters of the year. Thus, the brightly lighted boulevard, with its many



AN EASTERN STREET MADE DIGNIFIED

chairs and little tables, is a conventionalized, restricted and self-conscious use of the street — adapted to modern cities — as compared to the use of it which developed when once the idea of the street as something more than a passage, a way of going, had appeared. To stroll leisurely up and down the street, merely for the sake of its company; to sip one's coffee and absinth there, that the gayety of the scene may be enjoyed — these are as tame a daytime use of the street, compared to the extreme of sociability which first

appears when the new conception of the way has taken hold, as is its relative desolation late at night compared to the sleeping family groups on which the stars that overhang primitive towns look down. There is, however, this to be considered: in these little towns, where we seek in the protracted childhood of a people the beginnings of the street, the traffic makes very slight demands. These are pressing enough to necessitate the provision of streets, but once the way is provided, it is not kept constantly in use; and however narrow, there are only rare emergencies, speaking generally, when the whole of its width is required by the travel. So there is little restraint put by traffic on the social use of the way, and with much to tempt to this and nothing to restrain, we see its encouragement to sociability swiftly gaining a strong hold.

This will express itself in several ways. As the interest in the thoroughfare increases through the injection of this new element, a new life comes into the abutting architecture. The street is recognized by something more than an inconspicuous slit in a blank wall for egress and entrance. On the

one hand there appear windows, balconies, and projecting windows which command a view not merely across the street but up and down it, in order that the inmates of the houses may enjoy such animation as the street affords. There appears, too, a conscious effort to give attractiveness to the street façade. Posts and lintels are carved, the doorways are emphasized, windows and balconies are made picturesque and decorative features, and what had been before a dead wall is now rendered as attractive as possible, for there is appreciation of the chance to make an impression by means of the wall that the house shows to the street. The desire for architecture's outward expression is born into the world! On the street's part also there is a change. This is likely to appear in a more careful grading, on account of the increased demands on the road. Perhaps, for the same reason, is the paving bettered. Rude, crude, noisy at first, but giving a sure foothold and a dry one, the way is now slightly widened so that there may be room to sit before the doors.

And then, repeatedly, the roof will be made to project over the door so as to afford a sheltered spot,—more from the roof draining than from the storm, and in hot climates as much, perhaps, to act as an awning that will keep the sun from entering the open door, as to keep the threshold dry.

All is still crude, irregular, lacking in system or orderliness, but the street has unmistakably appeared. Thenceforth, the advance will consist mainly in the inauguration of order and system, in adaptation to increasingly pressing requirements of traffic, in the effort to satisfy a rising esthetic ideal, and to extract from the street, conceived as a strip of public territory, the maximum of public or civic usefulness. The street will not be considered by itself in this development, but will be thought of as one of the co-ordinate parts of a street system. Still there will be, within itself, a straightening of lines or evening of edges. Something like a walk will appear, in the paving of a footpath directly before the houses. There will come by degrees an attempt to light the



THE "WAY OF GOING" BECOMES PART OF A STREET SYSTEM

way, after dark—though this, it is worth while to note, will be made at first by the householders from their houses; and at last there will come a desire to designate the different houses by an arbitrary sign. Thus will begin modestly to be created that group of objects known as the utilities of the modern street.

Finally, there will be a deliberate effort to bring into the thoroughfare not only the early convenience, the later attractiveness and order, the almost unconsciously sought beauty or picturesqueness, but actual dignity and impressiveness. The first attempts toward this are likely to be made at the city gates and will consist in the architectural pretentiousness of their treatment as portals to the street. When this step has been taken, the conception of the thoroughfare may be considered as essentially modern.

The street's purpose at that stage is, as now, to serve the public in a convenient, attractive and dignified manner. If later we put gas pipes through it, lay rails upon it, construct a sewer below it, plant trees at its edges, adopt a frontage and cornice line for the buildings, police it, repave it, and clean



A EUROPEAN STREET MADE DIGNIFIED

it, protect it with ordinances, transform it into a modern boulevard, avenue, or business street, we have injected no new thought into the street conception but simply have learned to satisfy original ambitions that have grown more exacting in their details. There are ampler facilities at our hand; by experience we have grown cleverer; the specialization of modern life has increased the requirement of the street without changing its nature.

Reduced to its simplest terms, this is the evolution of the street. In the differentiation of the cities and parts of cities under the influence of climate, topography, and other natural conditions; of racial and national peculiarities; and of the distinctions of industry, commerce or statecraft, as these prove the predominating activity of the town, the evolution appears to lead to more intricate results. Varieties, of various interesting departures, supplement the abstract street which may be called the "species" and whose development we have watched. But these varieties demand a subsequent and distinct consideration.





The House at "Longcroft," from the Meadows

"LONGCROFT"

A HOUSE AND GARDEN AT MAMARONECK, N. Y.

THE SEAT OF EDWARD HAMILTON BELL, ESQ.

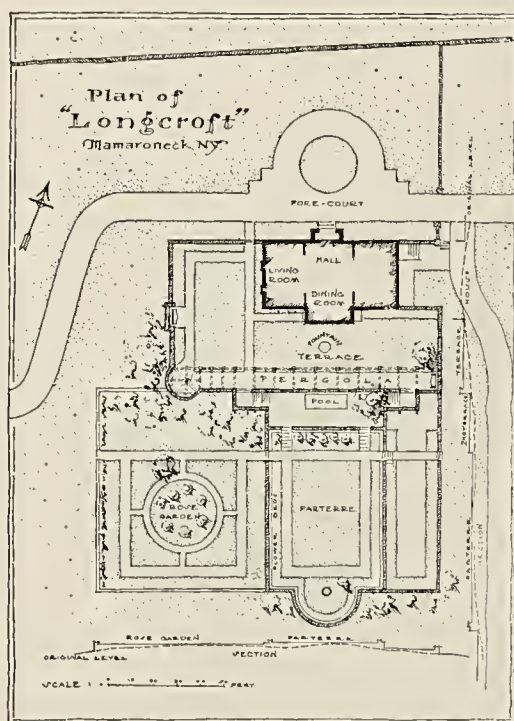
AMONG the rocky hills of Westchester County rather less than an hour's journey by rail from New York City is a piece of land about fourteen acres in extent situated two hundred feet above the sea, from which it is distant two miles. More than half of it had been at some time cleared and planted with fruit trees; first with apples in a low and sheltered corner near the high road, later with pears on the upper slopes. Here and there were scattered among these a few old trees, chiefly elms and chestnuts, while the remoter parts were heavily wooded with a mixed second growth which is so characteristic of the land near Connecticut's shore.

The view from the higher portions of the property is closed in to the southeast by a range of hills covered with thick wood, beyond and above which a glimpse of the hills on Long Island may be obtained. Southward these woods

open toward a clearing filled with orchard in the foreground and swampy meadows behind.

The site selected for the house was close to the northern edge of the property and about two hundred yards from the high road. It was by no means the highest point within the boundaries, but was so far above the immediate surroundings that the surface drained

well from here in every direction. The entrance drive running eastward straight from the highway turns sharply northward close to the house; and with a quick rise gains the level of a forecourt on the northern side of the house. Here the road describes a circle round a grass-plot, having a magnolia in the center, and runs out at the opposite side between tall gate posts down hill again to the stables. The northerly curve of this circle and of the forecourt is now screened by a thick plantation of Norway spruce which will eventually be trimmed on its southern

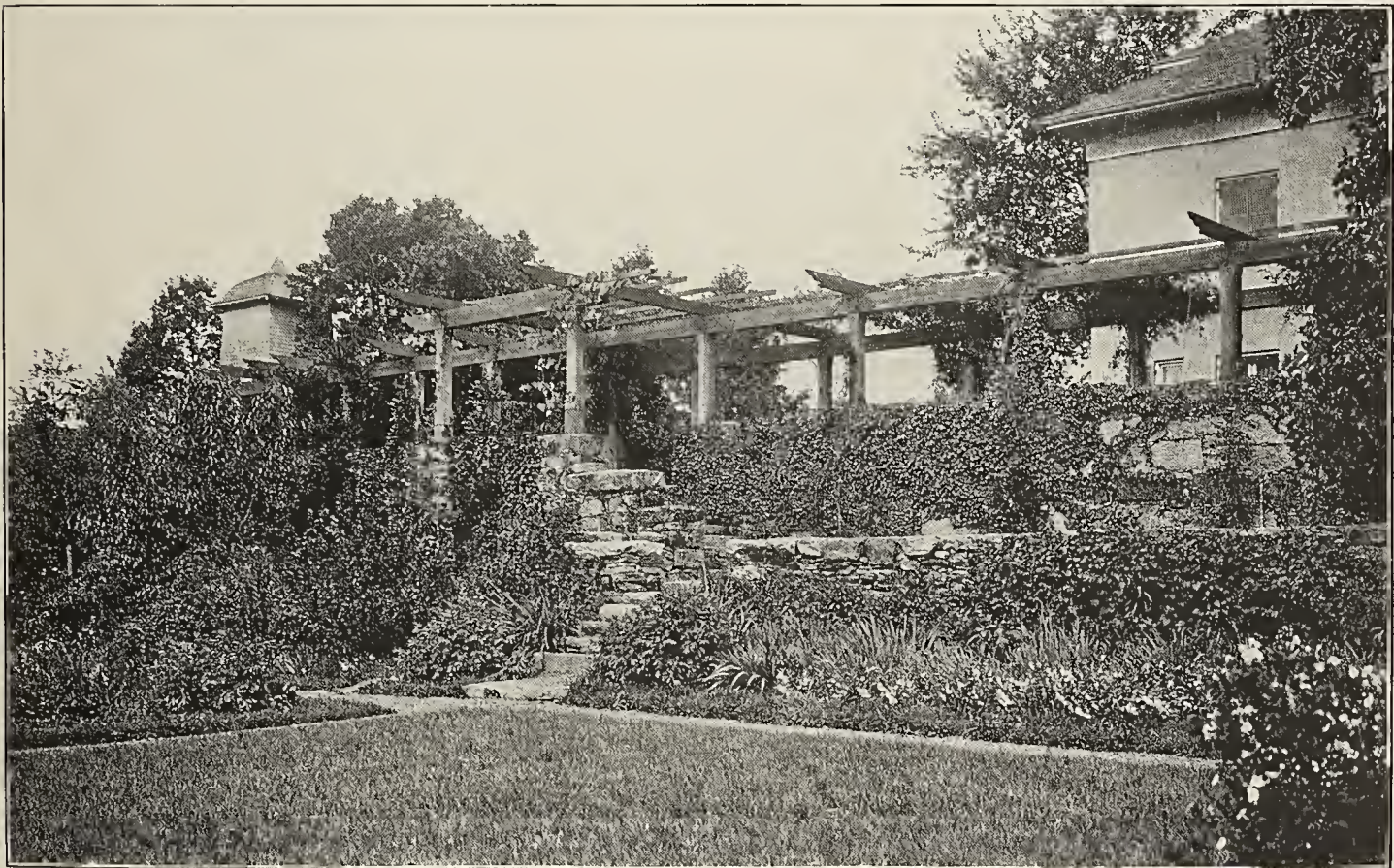


THE PLAN OF "LONGCROFT"
Designed and Planted by the Owner



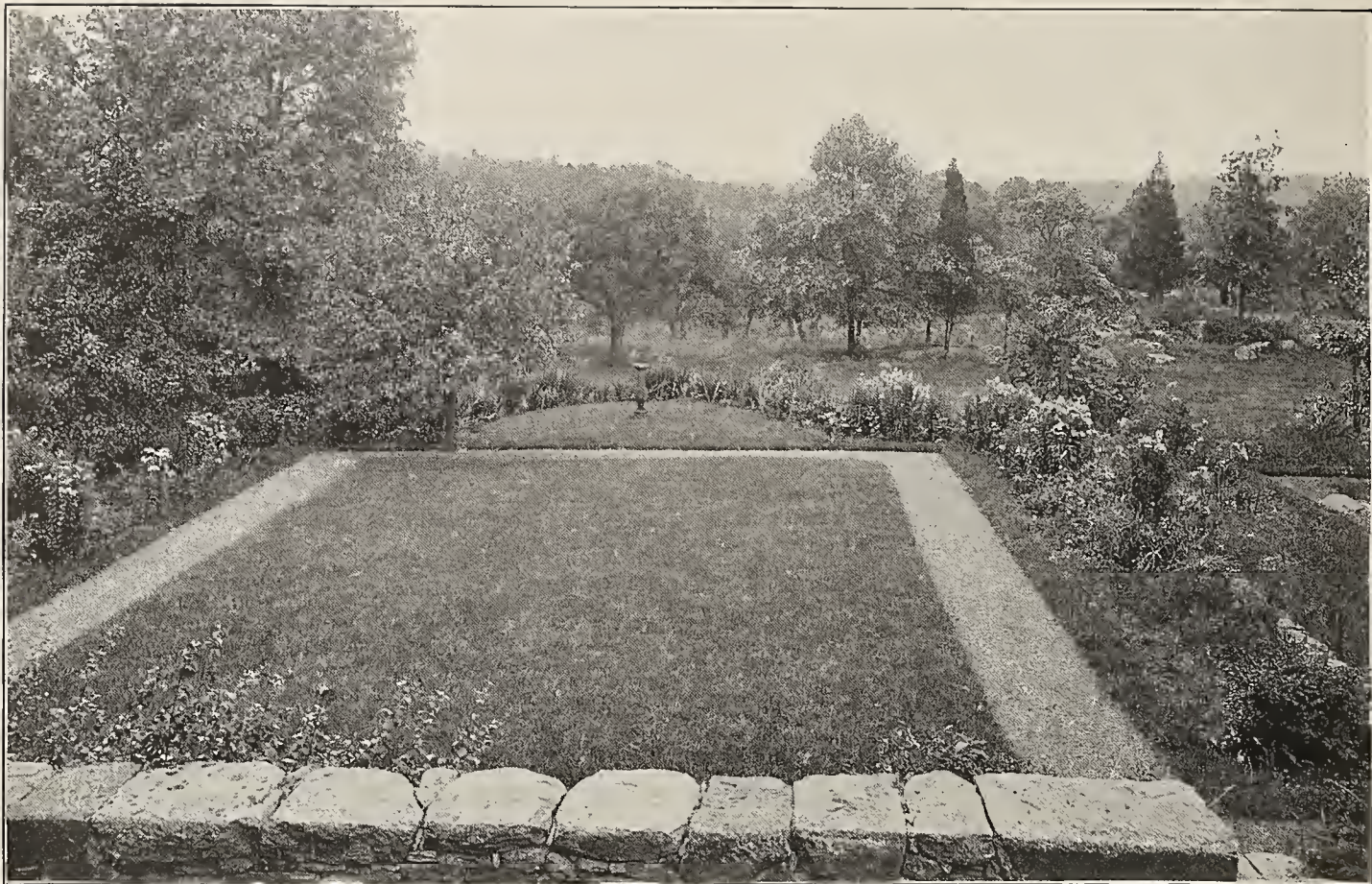
WITHIN THE PERGOLA

"LONGCROFT"



THE PERGOLA FROM THE PARTERRE

"LONGCROFT"



THE PARTERRE

“LONGCROFT”



THE ROSE GARDEN

“LONGCROFT”

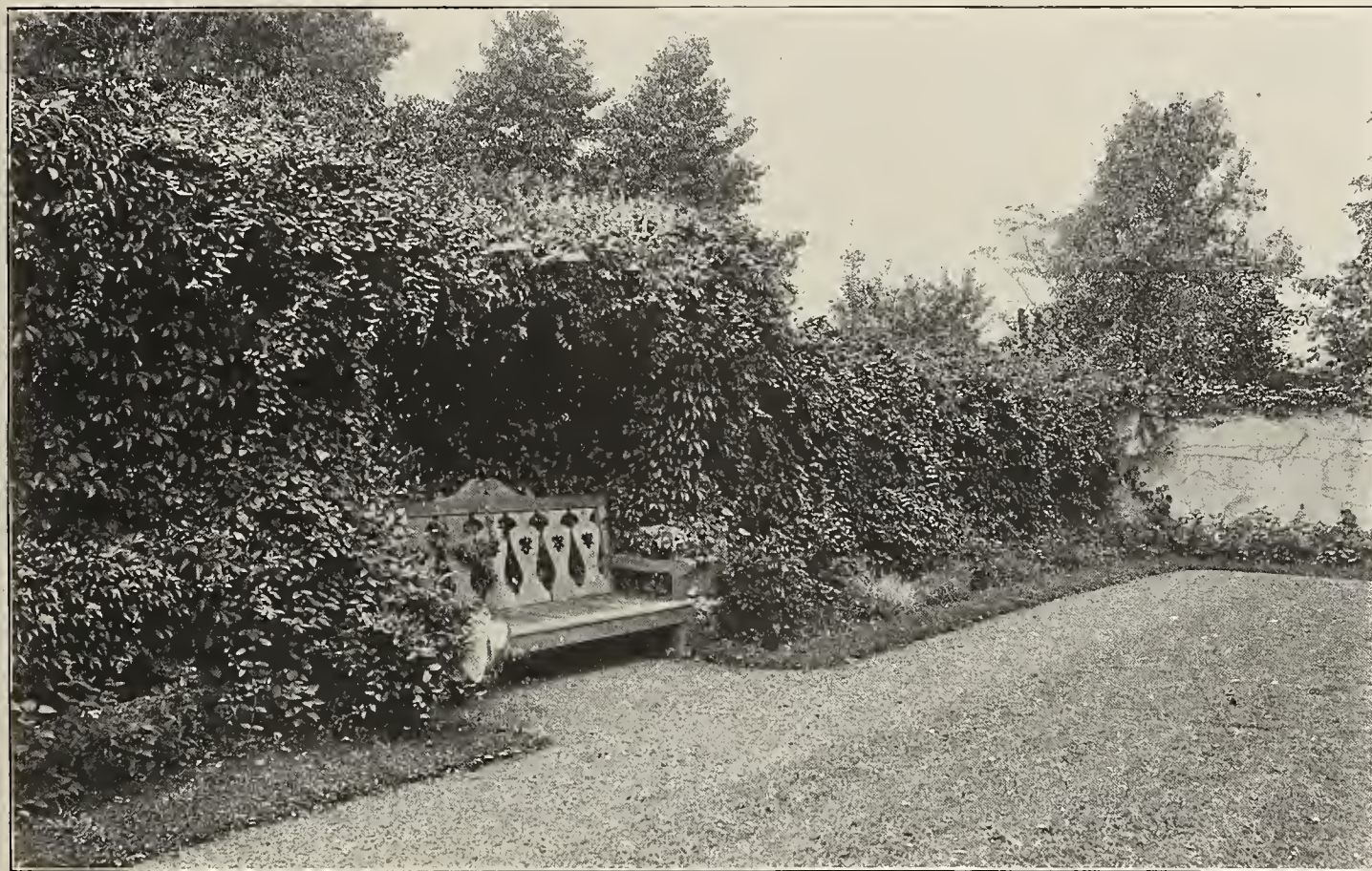
face so as to form a dense wall-like hedge. The east side is enclosed by a high trellis covered with honeysuckle, morning-glories and other climbing plants. Wide borders along the house and walls, which shut off the kitchen court on the east and the terrace garden on the west, are planted with lilacs for the spring and hydrangea paniculata for the autumn blooming, and contain hardy herbaceous and annual flowers as a foreground. Trumpet creeper, ampelopsis, and English ivy already soften the bareness of the rough-cast walls.

The terrace garden on the west of the house is reached by a gate in the wall, and the path which enters skirts a small grass-plot and runs clear across to a stairway leading from the terrace down to the parterre. Flower borders surround this garden under the wall on the north and west sides, and it is bounded on the south by the terrace with its pergola running east and west. This terrace grew naturally out of the exigencies of the ground, which slopes sharply southward; and the house being founded on the solid rock, a considerable

amount of material resulting from the necessary blasting for the cellar had to be disposed of.

In the wall opposite a door from the dining-room is a bay with a seat. This being arbored affords an excuse for carrying the pergola along part of the west side of the garden, adding greatly to its beauty and seclusion. At the west end of the terrace walk the wall is thrown out into a circular bastion, and the pergolas meet here and form a tea-house canopied with vine, clematis, trumpet-creeper and wistaria. The latter is trained up from the garden below some nine or ten feet, and the pergola is to be entirely roofed with it; but at each of the inner posts on the terrace lawn itself is planted a rose, clematis, jasmine or other more delicate creeper for the sake of variety.

In the grass-plot opposite the center of the house is a small fountain. The eastern end of the terrace is shaded by a large elm and a tulip tree which were on the place when the house was built and played an important part in fixing the exact position of the building. The steps at each end of



THE WALL SEAT OF THE TERRACED GARDEN

"LONGCROFT"



THE TERRACE BEARING THE TULIP TREE

"LONGCROFT"

the terrace lead down to a second and smaller terrace on which grows the tulip tree above mentioned, and on which it is proposed to place a tank or pool for growing lotus and water-lilies fed by the overflow from the fountain on the upper terrace. Two other flights of steps continue down from this second level to the parterre, which has a grass-plot in the center and a wide border all around it. In a semicircular bay at the end is a sun-dial.

A cross path leads to the rose garden on the west, where a central bed is surrounded by wide borders, and all is enclosed by a trellis of grape vines, thus combining beauty with utility. A gate at the end of this path conducts one to the tennis court and thence into the meadow. On the east the path leads across another terrace with borders, through a little grove of peaches, to the kitchen garden.

The parterre is surrounded by a hedge of Japanese holly, but this, like the spruce hedge in the forecourt, is still in its infancy,

the garden having only been commenced in May, 1899. The parterre was laid out in the autumn of that year and the rose garden added in 1900. The circular rose bed is surrounded by osier arches of climbing roses, and the four cross paths leading to it pass under arbors of the same material. In planting this garden, large use has been made of flowering shrubs of the more refined types and hardy herbaceous flowers in masses. Bulbs in the spring, and lilies and Japanese iris later in the year, increase a variety of color which is otherwise provided for by annuals planted here and there among the perennials.

The bank which slopes from the terrace wall to the rose garden is the only piece of the native hillside left within the formal precinct. Here the rock which crops out is wreathed with honeysuckle and Japanese rose, among which native lilies, foxgloves, acanthus and sunflowers raise their heads. Here, too, are blossoming shrubs—*Philadelphus*, magnolias, *clethra*, almonds and the like.

WROUGHT LEATHER

AS A MEDIUM OF DECORATION

BY HELEN W. HENDERSON

ANY effort to revive the art of wrought leather as practiced by the ancients in interior decoration, must necessarily find root in the tangible results which have survived the centuries and which still testify to the accomplishment of those early workers, though of the technical manner and traditions of their craft little or no record is discoverable. In the conscientious effort to reproduce the old methods, what is now known of the process has been re-discovered step by step through years of patient experiment, and it stands for the only substantial information to be had on what are believed to be the ancient means of tooling, gilding and coloring the hides.

In the courage and strength of the few isolated cases of men and women who are seeking to revitalize the craft lies its only chance of a real renaissance.

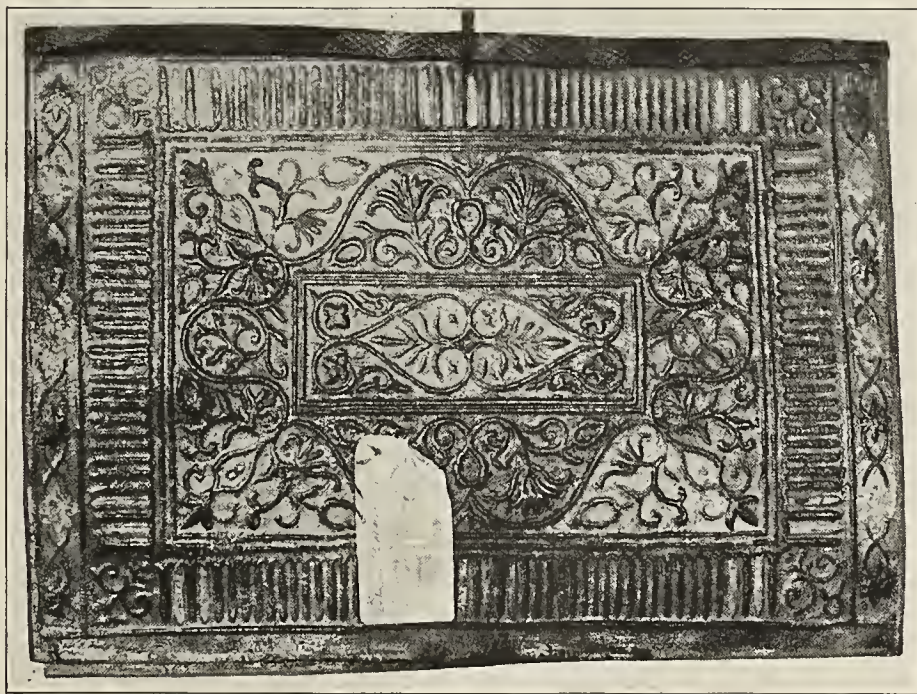
The art which held so high a place in the industry of many hundreds of years degenerated and finally died at the close of the eighteenth century. Literature current during the life of the handicraft reveals but sparse information to the student or antiquarian who would seek to explore the annals of that time. A portion of a volume belonging to a series, published in the last part of the eighteenth century, gives an account of the art in its decadence, almost at its death, and is thus replete

with information on the various methods, then rife, of cheapening the process and degrading the noble work. Baron Charles Davillier is the author of a small volume called *Notes sur les Cuirs de Cordoue*, published in Paris in 1878, which modern workers have found helpful as the most intelligent book bearing on the craft to be had in America.

The earliest trace of the leather work now called "Cordovan," is credited to the African Moors, who, before the eleventh century, introduced the craft into Spain. The Spanish word for these leathers, "Guadamacil," forms the link by which Baron Davillier traces their ancestry back to Ghadames, an African village on the edge of the Sahara; and in support of his theory, quotes a twelfth century writer of Tunis who speaks of the even then famous leathers of Ghadames.

Certainly the gilded leather industry swept all of Spain into a vortex of picturesque activity which flourished steadily from the fourteenth to the end of the sixteenth centuries and made Cordova, Barcelona and Seville centers of wealth and commerce,

while the smaller Spanish towns, in only less degree, thrived and were happy in the success of a glorious work which fed an apparently insatiable market. The Cordovan workers, in particular, became so famous for the splendor and variety of their leathers that the name



A MÆVAL PORTFOLIO OF WROUGHT LEATHER

"Cordovan" came to be applied to all work of this character.

Once proven, the industry spread rapidly from country to country. In Italy, the Venetians especially were so successful with the work that at this day it is difficult to distinguish between their leathers and the Spanish productions of the same period. From Italy the contagion spread to France—in Paris a whole quarter of the city was given over to the work; thence to the Netherlands, and so on to England. Large quantities of the leather were exported from Spain to the Spanish American Colonies, Mexico and the West Indies.

During its supremacy, in the fourteenth and fifteenth centuries, the craft was under the protection of the Spanish guilds. Their regulations provided that inspectors be appointed by the members from among their



A MÆDIEVAL GARMENT OF WROUGHT LEATHER

number, who under solemn oath and heavy penalty were detailed to examine into the merits of the shop-keeper artisans who were not allowed to produce nor sell their work except as approved by the inspectors. If judged sufficiently skillful, the artisan was brought before the guild, acknowledged a master and given a certificate with permis-



AN XVIII CENTURY CHAIR

Covered with Italian Embossed and Gilded Leather

sion to practice the handicraft. The guilds provided also against the use of improper skins—that is, of animals too young or dead from disease—the use of tin or pewter instead of silver leaf in the gilding, and other frauds and disorder in the craft. According as the stringency of these rules relaxed in time, the art degenerated and finally died out entirely before the dawn of the nineteenth century.

There are still quantities of fine old leather hangings in existence, but vandalism and the stress of poverty have long since allowed most of them to be removed from their original settings. In the hands of dealers and collectors, in museums or in the houses of wealthy Americans they may still be admired as



AN XVIII CENTURY CHAIR

*Covered with Italian Wrought Leather
In the Collection of the Pennsylvania Museum*

marvels of workmanship, as freaks of durability, but the harsh contrast of modern environment, the complete loss of association, accords ill with the unostentatious worth and sincerity of these voices from the past.

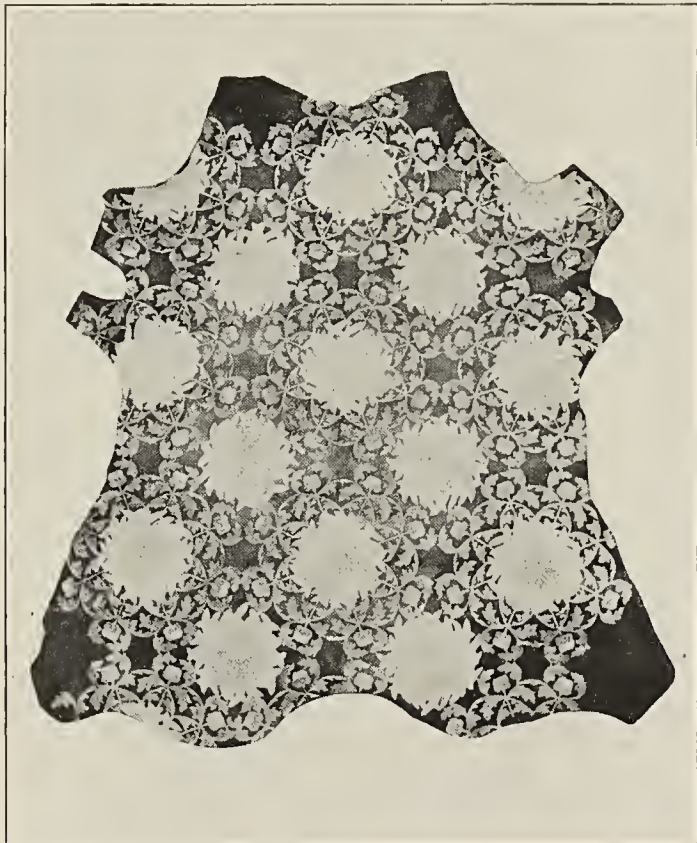
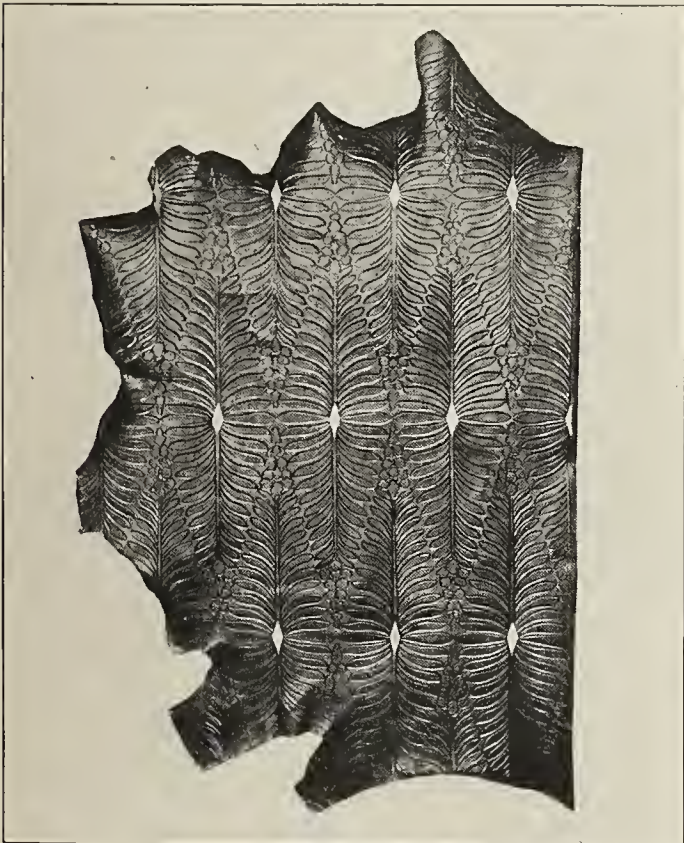
Preserved in the Cluny Museum, Paris, are examples from the best period discovered in an ancient house in Rouen, whose interior had fallen into complete decay from dampness, the leathers alone being in perfect condition beneath the mould.

In this country very wonderful examples of Italian and Spanish leather may still be seen in the home of the late Henry G. Marquand, in New York, while yet more rare pieces were sold by the executors of his will last spring, and still others were given by him to the Metropolitan Museum. The three storied hall of the Marquand house is lined with fifteenth century leather in two designs taken from



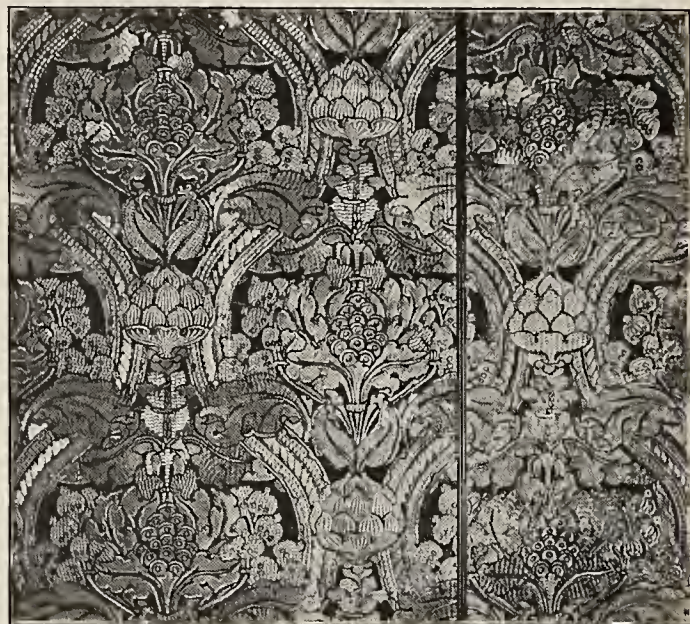
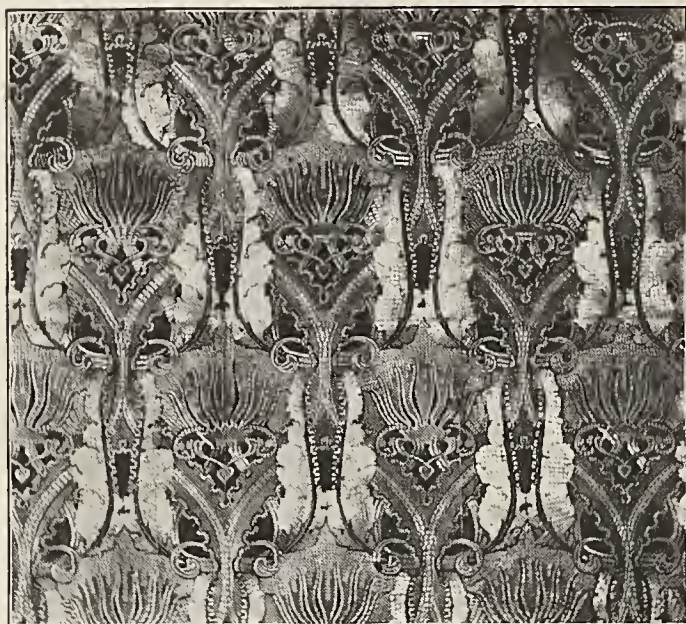
ITALIAN WROUGHT AND COLORED LEATHER

Hung by Charles R. Vandell on the Walls and Screen of Mr. Francis T. Maxwell's Dining Room, Rockville, Ct. (The prevailing tones are crimson and gold.)



SURFACE PATTERNS DESIGNED FOR WALL COVERINGS

Executed by The Misses Ripley

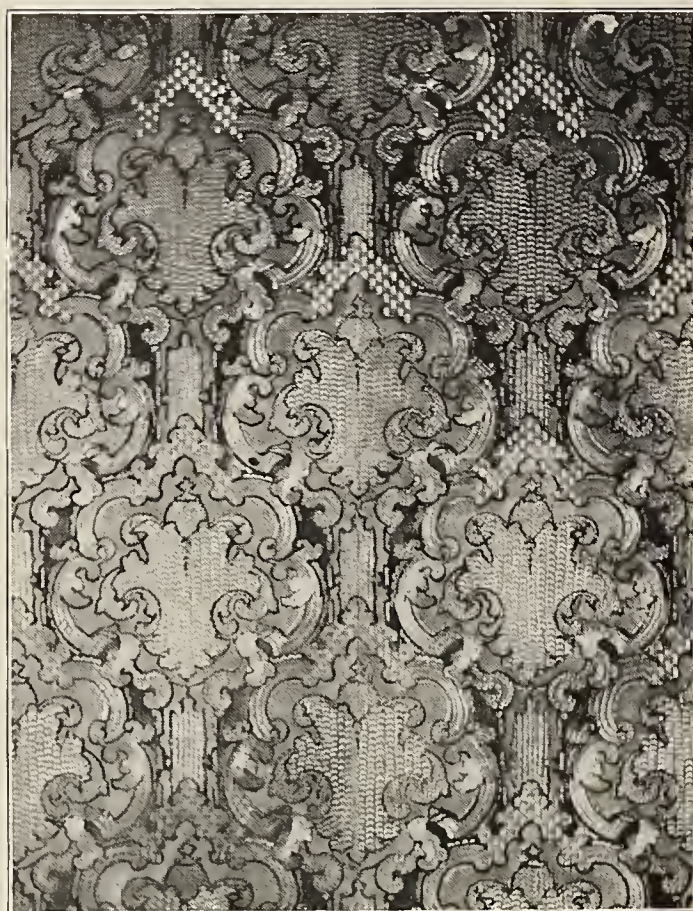


LEATHERN WALL PATTERNS IN RED AND GOLD

To be applied with joints covered by narrow wood beads. The work of Mary Ware Dennett and Clara Ware

a palace in Pieve di Cadore, Titian's birth-place, in the Italian Tyrol. Except for the bare spaces, where in the collector's lifetime his priceless tapestries hung, the walls are completely covered with the old leather, which is of extraordinary brilliancy and richness of color. Mr. Marquand was much interested in the early work of

Charles R. Yandell, of New York, in reviving the lost art, and allowed him to copy this leather, which was done with much success. Handsome leather of an early period, said to be Dutch, forms a frieze about the library above the book shelves. But no leather in the house can compare in color, texture and design to that purchased in Italy



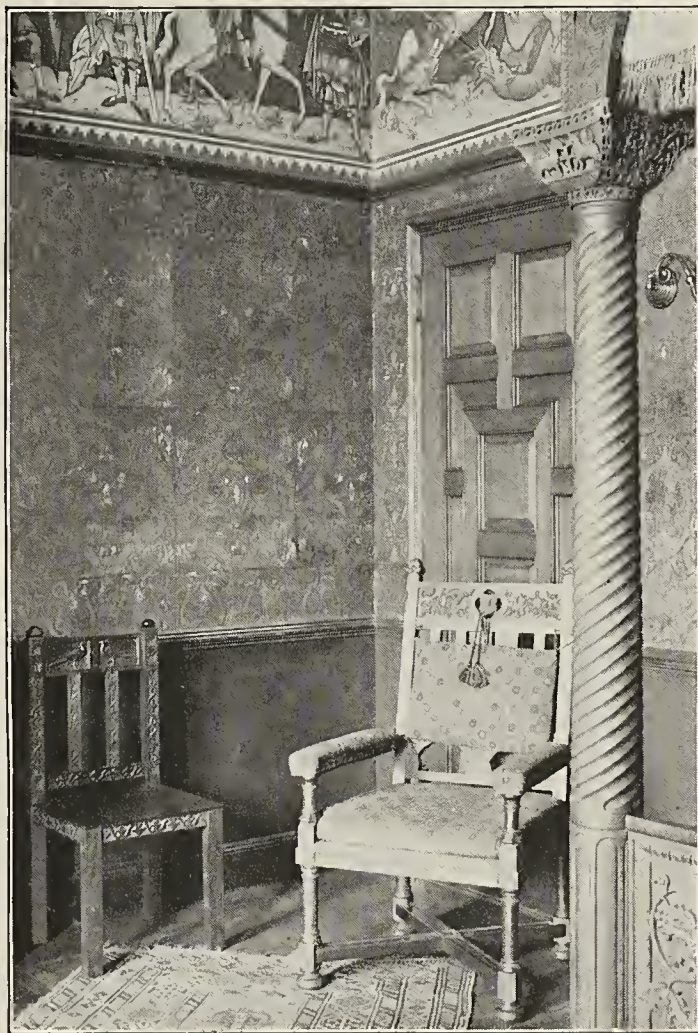
LEATHERN WALL PATTERNS EXECUTED BY MARY WARE DENNETT AND CLARA WARE

by Mr. Marquand's son and hung as a complete wall covering of a bedroom, furnished in the Byzantine style, on the third floor. This is said to have been made in the thirteenth century. The colors are soft blue and silver. The surface has been covered with the impressions of infinitesimal tools, leaving no bare spaces in the graceful and elegant design. A coat-of-arms, twice repeated, in red, makes the only break from the consistent tone of the walls, and the leather has been arranged so that these occur on corresponding panels each side of the alcove into which fits the massive bed.

The house of Francis T. Maxwell, Esq., at Rockville, Ct., contains a room paneled in fine old Italian leather, hung by Mr. Yandell.

A description of the method of making these gilded leathers is quoted in Baron Davillier's book from a French translation of an Italian account of the work published in 1564.

According to this ancient author, the skins were first soaked over night in water, then beaten upon a stone to soften them. After which they were washed and stretched upon a polished stone to become



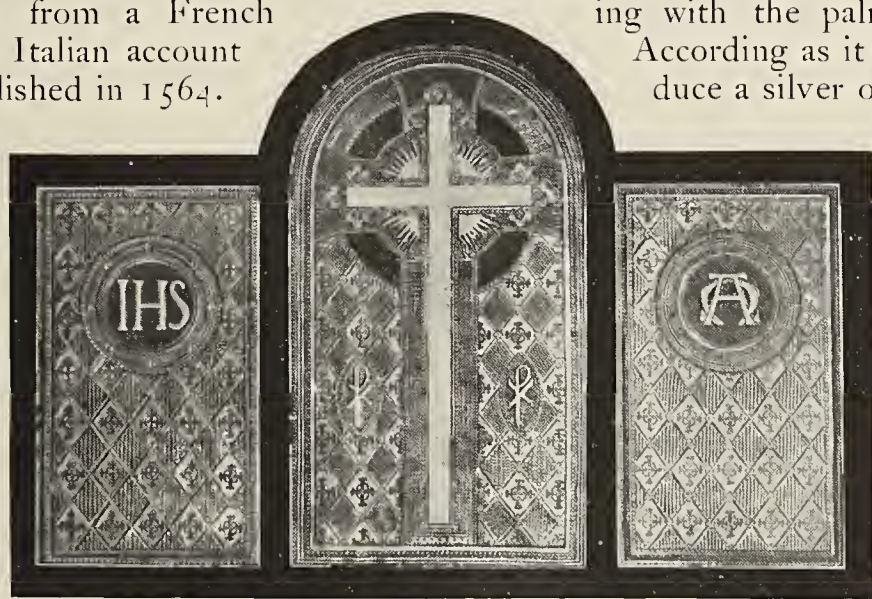
A PORTION OF A ROMANESQUE BEDROOM
IN THE MARQUAND HOUSE

The walls covered with Italian wrought leather

thoroughly dry. Glue, made from clippings of parchment, was next spread well over the skins with the hands, and to this was attached a covering of silver leaf. The skin was then hung upon a line, and afterward nailed to a wooden table to dry absolutely. This done, the skin was burnished on the stone with a burnisher made of hematite or bloodstone until it became brilliant. The desired pattern was printed on the leather from a wooden block; again it was allowed to dry and afterward again nailed to the table and varnished over the silver, which gave the golden color.

This varnish was made from four parts linseed oil, two parts

resin and one part aloes, boiled together until it became a golden yellow. It was applied with the fingers in wavy lines and spread to an even coat by skillful beating with the palms of the hands. According as it was desired to produce a silver or gold surface, the varnish was scraped off with a knife. The skins were again dried, painted if desired, and tooled. The pieces were then made true and sewed together. According to Mrs. Hartley Dennett, of Boston,



AN ALTAR PIECE IN GOLD AND GREEN LEATHER

Executed by Mary Ware Dennett and Clara Ware



THE HALL OF THE LATE HENRY G. MARQUAND'S HOUSE

The Walls hung with Fifteenth Century Leather found in an Old Palace in the Italian Tyrol

who has made exhaustive researches in the methods of the old work, no gold whatever was used in the whole process of making, and this accounts for the mellowing and deepening of the color which age brings to the varnish, imparting a softness and richness that can arrive in no other way.

One of the greatest disadvantages under which the leather worker of today labors is in the extreme difficulty of getting properly tanned hides. The old methods are gone, and the modern quick chemical tannage, while admirable for some purposes, is too tricky for permanent use. In her work Mrs. Dennett found that the India tanned goat skins came nearest to the leather used by the old workmen, as the ancient method of tannage is still used in India. Cowhide and calfskin she declares are almost worth-

less for purposes of handicraft. Goat skin is still the safest, strongest and most enduring.

In America, too, the uneven temperature of the houses causes the leather to swell and to hang loose from the dampness in summer, though the furnace heat in winter usually tightens it again.

The work of Mrs. Mary Ware Dennett is notable in being a conscientious reproduction of the old methods based upon years of study both in this country and abroad. Her sister, Clara Ware, is associated with her in the work. They have produced very beautiful results and their experience and research have given them an advance by which others may profit in the future of the art's revival.

Mr. Yandell, of New York, has done much valuable work in reproducing from



THE PRESIDENT'S LIBRARY OF THE NEW YORK LIFE INSURANCE CO.'S HOME BUILDING
The Walls and Chairs covered with Wrought Leather executed by Charles R. Yandell

the old master workers and in making special designs in hand tooled and modeled relief effects. Some of these reproductions are now on the walls and ceilings in residences belonging to William C. Whitney, George W. Vanderbilt, Whitelaw Ried and other prominent men besides which his leather is to be found in many public buildings in New York, Boston and Albany.

That in all this great country there are so few workers in the legitimate craft that we may name them upon our fingers, and that the craft in its purity is practically unknown, even to cultivated people, is a sad commentary upon the commercialism of the age.

The real craft worker dreads alike the amateur dabbler and the purely commercial producer who in every way does violence to the true spirit of craftsmanship. His work is protected by secret processes; the acci-

dents of the old hand work are imitated by steel dies worked by machinery and the effect of age simulated, so that the work looks its best only the day it is done, from that time on losing its beauty until time utterly ruins it instead of enhancing its loveliness. Yet the present results of some of this work are surprisingly beautiful, and as such form, perhaps, a step in the progress of culture.

Of an entirely different nature from the Cordovan process is the embossed leather of Germany, known in that country for the past fifteen years. The embossed or sculptured leather work done by Henry Busse, while undoubtedly inspired by the old methods, is entirely modern and without traditional precept.

In this work the design is sketched upon the surface of the leather with a blunt tool; then with a sharp tool the lines of the design



THE DEN OF MR. JOHN JOSEPH ALTER'S RESIDENCE IN PHILADELPHIA

The Walls, Ceilings and Screens covered with Sculptured Leather by The Busse Studios

are cut open through about half the thickness of the skin. After moistening the leather, the relief work is pushed out from the back with the fingers and the depression filled in with a pulp, so as to avoid the possibility of the raised part receding. From the front, with a steel modeling tool, the detail is worked out in the plastic, damp leather. Afterward the leather is stained, painted or gilded. Mr. Busse will be represented at the State Capitol at Harrisburg, where he is to make eight panels, illustrating the chief industries of the State, to be placed in the Lieutenant Governor's room.

The work of the Misses. Ripley, of New York, is built upon the old Mexican process of carved leather. This was introduced into California by the Mexicans who brought the art up from the South, where it may be traced back several centuries. Miss Anna C. Ripley and her sister have been at work for five years. Their progress is interesting as an economic problem, for they started in California with no capital but their work, and

have established in these few years a paying business in New York. Their work is distinctive in that they have not sought to reproduce an old art but to build up on what they could discover of the Mexican methods of using the tools, a modern adaptation of old principles. The leather is moistened and the design cut with bold strokes of the knife and worked into relief by hammering into the leather with small dies around the design. This has the effect of raising the figures. Coloring and gilding are applied as a finishing process.

The high technical standard of the hand-bound books made in the monasteries of Europe during the fifteenth and sixteenth centuries shows book-binding to be one of the noblest and most useful branches of leather work. Its revival knows no greater name than Cobden-Sanderson, of the Dove's Bindery in London, under whose tutelage scores of successful bookbinders of the present day have done much that is dignified and noteworthy.

WHAT CAN BE DONE IN TEN YEARS

AT MAKING A COUNTRY HOME—II.

BY MARY C. ROBBINS

(Continued from the October number of House and Garden)

IN the beginning we were too much occupied with the practical problem of planting and the anxieties incident upon keeping trees alive to do more than devote our energies to converting a desolate waste into well-shaded lawns and a fruitful garden.

Our experience in undertaking to make trees grow upon a gravelly soil, in a climate where dry summers and severe winters are the rule, may be of value to those who would set about the same task did they not fear that result would not follow effort promptly enough to repay them for the exertion.

It is easier to make trees grow in the Middle States than in Massachusetts, but everywhere planting and raising anything mean thought and labor, and the detail of what was done at "Overlea" may be of service to others. In the first place large holes were dug, five or six feet in diameter, into which several cartloads of loam and compost were dumped and left to settle. It is better, if possible, to do this work in the autumn, and plant trees in the following spring, when rain and snow and frost have crumbled the ground and made it suitable for working; but we went ahead immediately with no dire consequences.

We made mistakes in too severely pruning the young trees sent to us, but experience taught us to keep them in their natural form with a proper leader, trimming in the side branches, so as to leave the tree always in a pyramidal shape, no matter how closely cut back. In this way taller and handsomer shaped trees are assured. Often saplings are

lopped roughly off at the top, in which case too many branches crop out, and the tree loses the lift and spring of its natural leaders and becomes bushy, so that the branches have to be thinned out frequently, as it grows, to bring it into shape.

For quick shade, while waiting for more valuable trees to develop, there is nothing more valuable than the common white willow (*Salix alba*), which, though flourishing best in damp lowlands, will grow anywhere if properly watered. The golden osier (*Salix, alba, var. vitellina*) also affords shade promptly, but is unshapely and short lived, and merely suitable, like Lombardy poplars, to use as a nurse for better trees.

These, with the ash-leaved maple (*Acer negundo*), were planted near the house, to be removed later, and they have gradually been cut down, as the permanent trees, set out forty feet away from them, showed signs of requiring more room for roots and branches.

Several of these were chosen for quick growth rather than for long life, since if one plants a place in middle life one wishes to see some of the fruit of one's labors. Such are the Norway maple (*Acer Norwegiensis*), and the white maple (*A. dyascarpum*), which attain a respectable size in ten or fifteen years from a good sized nursery tree. We

chose one of each of these, five inches in diameter six feet from the ground, and set them out in the best positions available, and they have amply rewarded our care, and grow and spread nobly after the manner of their kind. It is rather common to hear



"OVERLEA" IN 1888

THE AUTHOR'S HOME

A View from the Street

A. dyascarpum decried, but Weir's cut-leaved variety, with the graceful curves of its pendant branches, its open, bright green, dancing foliage, and its symmetrical shape, is a far pleasanter neighbor of the house than the denser leaved varieties of rock and sugar maple, which are so grand in their natural hillside habitat.

A noble tree for the lawn is the *Catalpa speciosa*, quite hardy in our locality, with its great leaves and candelabra of exquisite white blossoms tinged with pink. It is a free grower, and with us, under most adverse conditions, has done very well, though it loses many of its lower leaves in July, when the season happens to be dry, and it once had its top taken off in a sudden squall.

Groups of white stemmed birches are very ornamental here and there. The swiftest growing of these is the European variety of *Betula alba*, which is a thrifty and handsome tree when young, but short-lived, and it does not keep up in dignity with *Betula papyrifera* (the canoe birch), which in time reaches truly magnificent proportions.

We started with five different kinds of birches in a group, but they needed thinning out from time to time to give proper development to the better specimens.

The quickest result in planting comes from well-developed, well-rooted nursery trees which have already been moved more than once. When the tap root is thus destroyed, numerous branching shoots spread out, which promptly take hold of the new ground and aid in the quick growth of the branches. But in time the smaller trees get ahead of the larger ones in height and vigor, especially in the case of forest trees like the chestnut and hickory.

It is said that a tree grown from seed will in the end overtop and be more vigorous than a transplanted one which has lost its tap root. English oaks have grown in this locality forty feet in fourteen years from the acorn. We have numerous oaks on our once barren hillside which have grown from acorns into wide-spreading and fairly tall



"OVERLEA" IN 1891

A View from the Street showing the Growth of Three Years

trees in fifteen years, and pine seeds sown freely have afforded a vigorous growth. Once establish forest conditions, and a grove replenishes itself with wonderful vigor.

When we began to plant, four acres seemed an impossible waste to clothe with verdure, but it is astonishing how narrow a space the same acreage has now become, and how impossible it is to find a spot on which to move anything. We have enough and to spare to furnish a place of twice this size, and the present problem is how to cut in such a way as to keep the trees in good condition.

On the hill we have a variety of flourishing conifers, white and Scotch and Austrian pines, hemlocks and savins (*Juniperus Virginiana*), some transplanted, others sprung from seed sown broadcast; also seedling oaks, hickories, chestnuts, maples, tulip-trees and birches, which have grown to very respectable proportions. There is a stately row of Norway spruces along the road, and scattered about the place and along the front are larger oaks and maples which were planted; elms, chestnuts, birches in variety, a black ash, a catalpa, and in the garden all sorts of fruit trees, including the peach, which until the last severe winter has borne well for ten years.

We have found the ash-leaved maple (*Acer negundo*) admirable for quick shade. It is well to have the male variety of this tree, for the female sows itself everywhere, and the long seed vessels are not very ornamental as they hang from the boughs. The advantage of this maple and of the white maple



"OVERLEA" IN 1891

A View from the Hill Showing the Growth of Three Years

over the other varieties is that they grow in much less dense heads and admit the air and sunlight through their more widely scattered branches, a benefit both to house and grass.

When there is a western exposure, some shade tree is necessary to temper the glare of the light, and this *negundo* has given great satisfaction, while more distant trees, destined in the end to fill the office of umbrella, were slowly reaching a height which would make them of use. No one wants a tree permanently very near a house or window, but in situations exposed to the fierce sun of our hot summers, a quick growing shelter is often necessary, and a tree of this kind is not handsome enough to make parting with it, when the time comes, a real sorrow.

The heavy Norway maples and *Acer nigrum* and *Acer saccharinum*, which are excellent for roadsides and boundaries, should not be set where they are likely to intercept a view, for they grow in so dense a fashion that no amount of pruning is of any more than temporary avail. In vain you cut away the lower boughs to gain a vista; before the season is over the trees above send out long branchlets which slope downward, and the work is all to do over again. An American elm (*Ulmus Americana*), on the contrary, is admirably adapted to shade a house, and trimming does not mar its fine, vase-like shape, but makes it taller and handsomer. Magnolias, tulip-trees, catalpas and other highly ornamental trees require a great deal of space, and will not bear crowding. They need earth room and sky room to develop

their noble proportions in the most desirable way, while chestnuts and oaks, as well as birches, can be grown effectively in groups, by trimming them up well below. The English oak, however, has a tremendous lateral push, and its character demands a wide space for its spreading branches.

On a small place one suffers soon from too close planting, which necessitates a real massacre of the innocents. To act as headsman to a tree which you have set out and tenderly nurtured gives a pang to the

gentle soul. When the pain becomes too keen, it is well to leave an order for destruction and go out of town for a week. When you return the spot is neatly turfed, the debris removed, you have been spared the grief of seeing the fair trunk fall, and very soon you cease to miss the departed.

The planter must early learn to sacrifice sentiment to the larger beauty of his place, and to be willing to cut down his most cherished tree when the time comes that it becomes harmful to its neighbors, or interferes with a proper vista. The individual must give way to the picture, without regard to its perfection as a specimen; and that picture one must learn to keep in the mind's eye. A great part of the landscape work on a place is being done while the owner sits in apparent idleness on his veranda, studying the relations of one object to another, and gradually evolving or carrying out a beautiful ideal.

Even if carefully planted in a given place, trees develop in unexpected ways, and make suggestions of their own. To these hints one must be constantly alive, trying to make the most of them. Often the original scheme may be made to yield to a better one, which seems to grow naturally out of existing conditions.

Promptly one learns to see the value of open spaces, of connecting curves, of the charm of mystery, of a gentle surprise, of an attractive vista. These things are an outgrowth, often a revelation. It is never enough to plant a tree and leave it to its

own sweet will; one must learn to lop here, to train there, to prevent over-expansion, or to stimulate a more vigorous development. This is the real secret of the delight of gardening to its true lover. It is never a fixed science, it is capable of constant and most interesting modification. One learns all the while, and this is why it is wise to devote one's energies to a few things at a time. Until your trees are well established they

(To be continued)

will need all your energy, all your attention, and shrubs and flowers, so much swifter in growth, can await their turn until the skeleton of the scheme is thoroughly in place.

When the trees are fairly out of danger comes a lull, when one can give his mind to vines and shrubbery, and how and where to plant these smaller and very beautiful ornaments of a place will be the subject of another paper.

“RENEMEDE”

A HOUSE AND GARDEN AT BERNARDSVILLE, N. J.

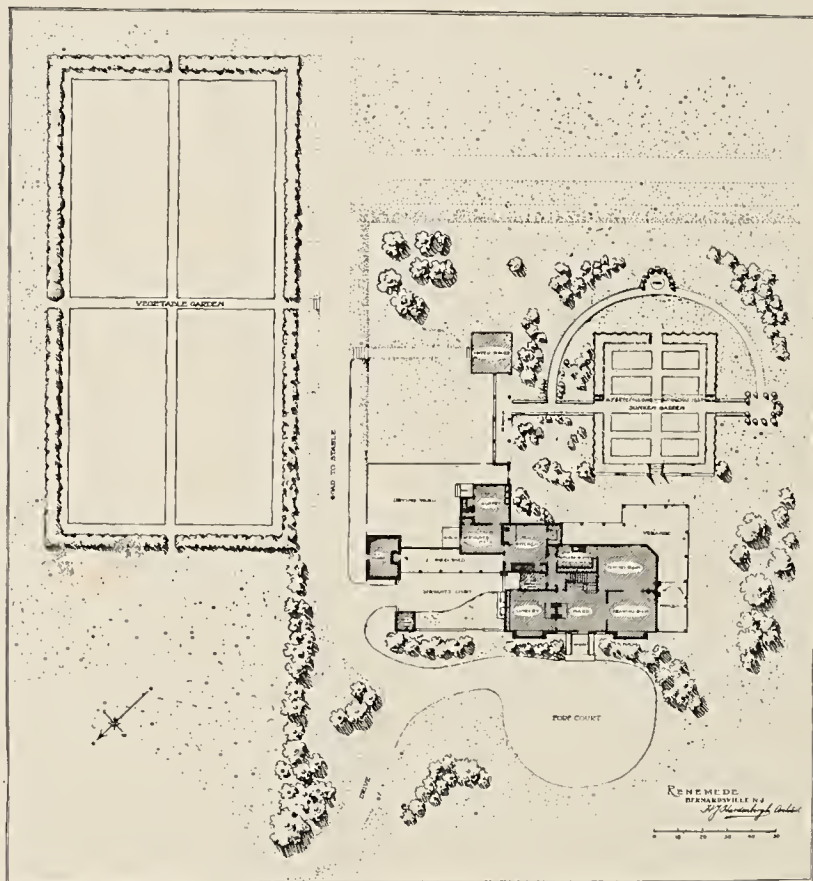
DESIGNED BY THE OWNER, H. J. HARDENBERGH, Esq.

IT is doubtful if a more picturesque or attractive bit of country within a radius of fifty miles of New York City is to be found than that embraced in the township of Bernards, in Somerset County, New Jersey. We name this distance from the metropolis because proximity to a great city is both desirable and necessary in a place of convenient residence for those who seek the pleasures of rural life and at the same time must be in touch with the business activity of the city. This tract of country is rolling in character, abounding in woodland between cultivated farms, and well watered by numerous winding brooks and larger streams; indeed, it is made up of a succession of small hills or mountains, each

with a view of charming valleys between them and extensive plains beyond. On one of these hills, called “Mine Mount,” about two miles from the attractive little village of Bernardsville, on the Delaware, Lackawanna and Western Railroad, is situated the home named above. The elevation is nearly eight

hundred feet above sea level, and the air most salubrious and cool in summer.

The estate is a small one, embracing only forty acres, in close proximity to some notable and more extensive properties. It is surrounded by timber on three sides, with broad vistas cut through the trees to secure views of the grand panorama lying within range of the windows and piazzas of the house. A shaded



THE PLAN OF “RENEMEDE”



THE HOUSE FROM THE WEST

“RENEMEDE”



THE HOUSE AND THE GARDEN

“RENEMEDE”



THE ENTRANCE HALL

"RENEMEDE"



THE DRAWING-ROOM

"RENEMEDE"

stream winds along one entire side of the property, adding extreme picturesqueness and furnishing an abundant supply of the purest water, for its volume is reenforced by numerous springs.

The house, which takes the place of one destroyed by fire about a year ago, is of extreme simplicity of outline and exterior finish, suggesting the comfortable English homes which are the delight of strangers visiting the older country, but which are so

the prototype has been avoided, and the house made to minister to the outdoor life which flows about the modern American home.

The planting of the place has been done with a view, so far as possible, of assisting Nature, rather than taking its place with artificial effects, the only bit of formal planting being the garden. This, however, is filled entirely with hardy shrubs and flowering plants, and is set behind the house so as not to intrude upon the general scheme of the



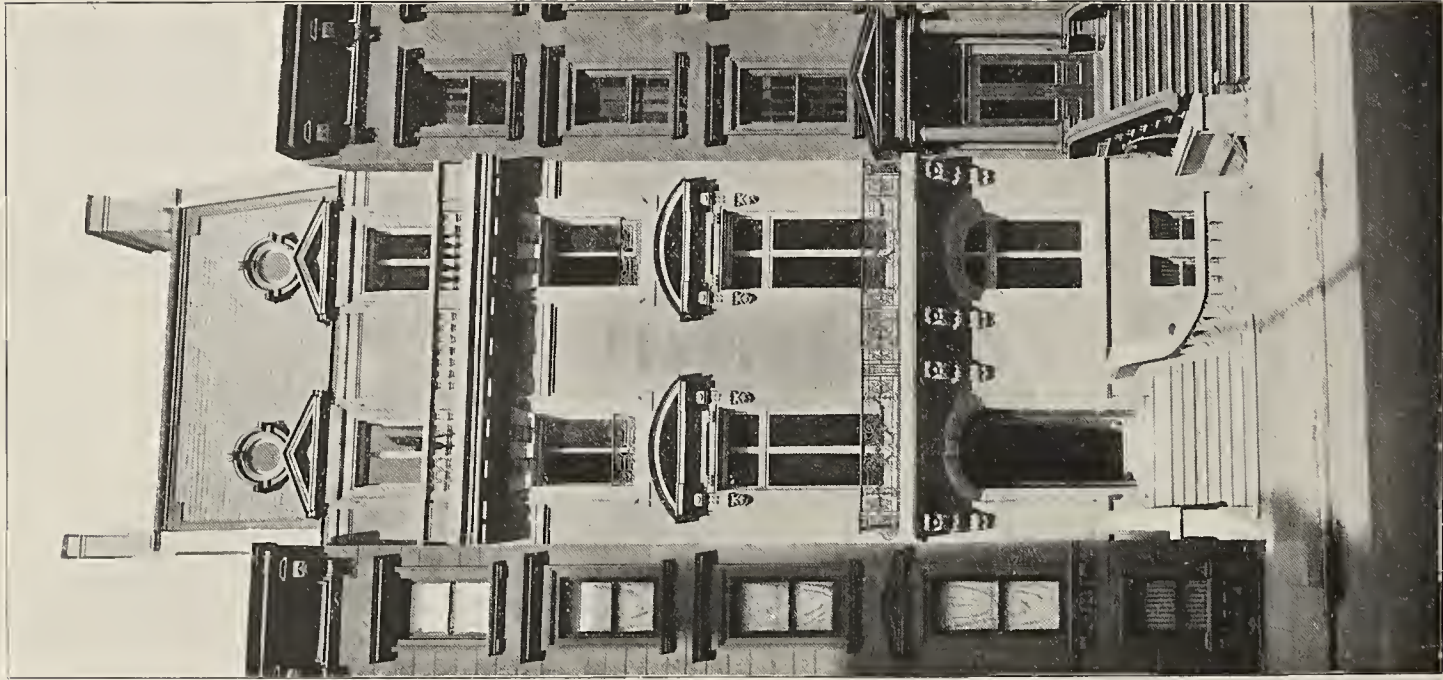
THE GARDEN FROM A WINDOW OF THE HOUSE

“RENEMEDE”

rarely seen in their integrity here, too often from the owners' fear of not appearing sufficiently individual and original if omitting from the embellishment of the outside of their dwellings evidences of their wealth and bad taste. “Renemedé” house has an impressive external vigor, suggesting the best domestic architecture in the north of Britain; yet by virtue of the generous number of windows here, the balcony and the piazza extended by a pergola, a sombreness of

main landscape effects. By this means the face of nature seen from the house is enriched rather than changed.

The place, in short, is such a one as a lover of Nature would choose and delight in, and where an architect would find inspiration for the châteaux, grand villas and the like, which he may never be fortunate enough to build or to occupy, but may take untold pleasure in picturing in his mind's eye upon the hills about him.



A RESIDENCE

APPROACHING COMPLETION AT

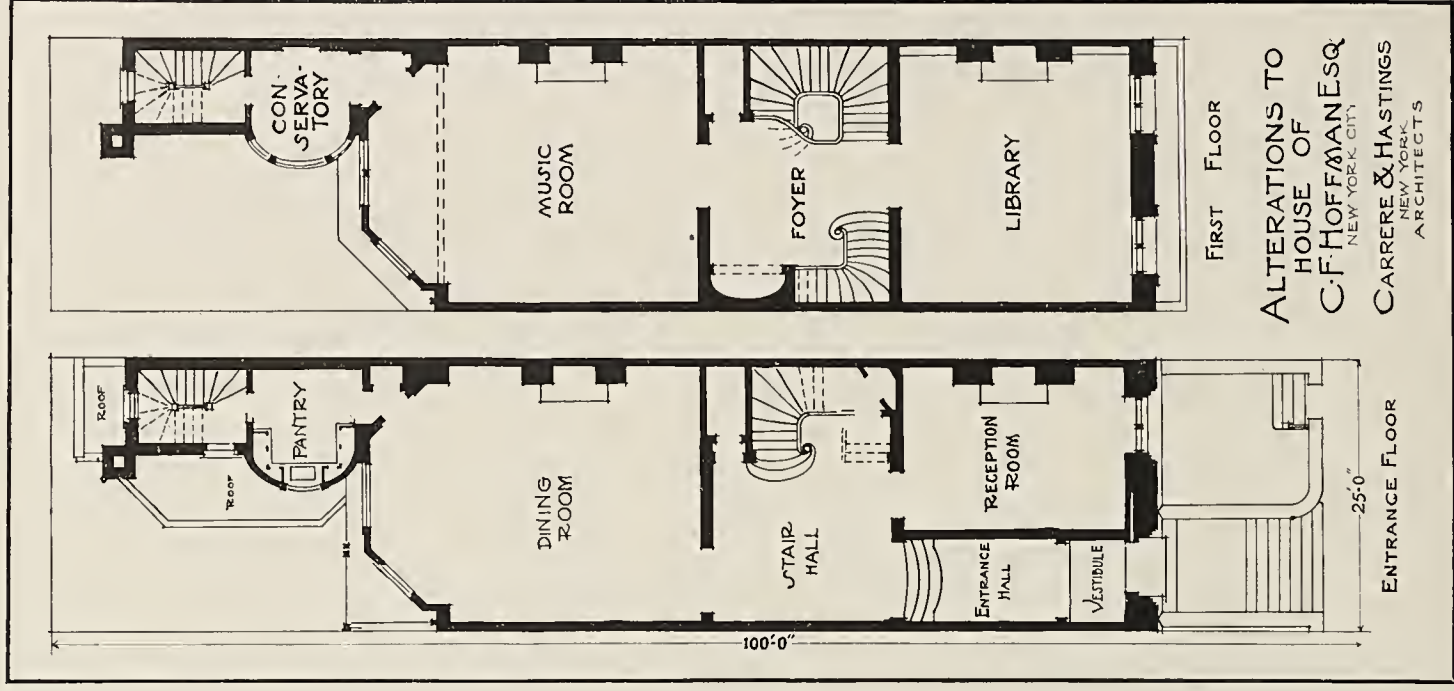
No. 620 FIFTH AVENUE
NEW YORK CITY

FOR

C. F. HOFFMAN, ESQ.

DESIGNED BY

CARRÈRE & HASTINGS
ARCHITECTS



STATION GARDENING

By W. FRANK McCLURE

THE beautifying of railroad and especially depot grounds by means of flower gardening is receiving no little attention from the leading railways in America today. Large sums are being expended annually by the railroads of the Eastern States, not only in the cultivation and distribution of flowers and plants, but in the laying out of walks and the care of trees.

The station at Mentor, in Northern Ohio, affords an example of what has been accomplished in the way of evolution from dingy industrial surroundings to those of beauty and fragrance and shade. Although railroad gardening is usually bad from the view-point of landscape art—and the work at Mentor is not a complete exception—the effort which has been made here illustrates how easily the traveler who must pause at a small town may

be supplied with a better view from his car window than irretrievable ugliness.

More than a decade ago Mr. John Newell, the president of the line of railroad on which Mentor is situated, inaugurated in a small way the work of beautifying railroad grounds. He was a man who loved natural scenery and flowers, and he succeeded in interesting many others in admiring and studying the beauties of nature about them, and, best of all, in cultivating them where they do not exist. Before Mr. Newell's death he had the satisfaction of seeing many pretty garden spots beside the tracks as his special car carried him over the road. Of these spots Mentor was then and is yet the most attractive of all. It was chosen as the site for special efforts on account of the location here of one of the railroad's two green-



THE PLANTING AT MENTOR STATION, OHIO



THE FOUNTAIN AT MENTOR STATION

houses. These are equipped with thousands of square feet of bench room and all the modern aids to propagation.

The plants mostly in evidence last season at this station, and they were used at others along the line, were geraniums, cannas, coleus and begonia. *Vernonia* was also to be seen, and there were hydrangeas, rhododendrons, and fine beds of coxcomb. "Carpet bedding" was done on a small scale with enough success to prove the really good artistic results which would come from restraint in the use of material and a finer appreciation of design. Ornamental grasses and shrubs added greatly to the general appearance of the grounds, and caladiums were given a place of prominence. At the west end of the depot is the fountain with a border of flowers, illustrated in the accompanying photograph. The rock of which it is built was brought from Castalia, Ohio, and consists of petrified branches, twigs, bark, leaves and moss. A hedge of privet extends across the rear of the grounds.

The sight afforded at Mentor is a restful one to the tired passengers of the through

trains between the east and west, and especially is it welcome in this comparatively flat country, lacking the rugged scenery so prized by travelers in the western mountains. Passengers waiting for trains at the various stations on this line will likely find in the future seats placed at intervals in the vicinity of the flower beds.

The plan of the railroads to extend the work of their flower gardening is apparent at many points. For example, at Elizabeth, New Jersey, some twenty acres of land is to be covered with glass houses in which will be raised shrubbery, plants, trees and palms, for one of the largest railroad systems in the country. Some of the hothouses are to be sufficiently high to accommodate even the largest flowering plants. A leading railroad also has under advisement the offering of premiums for the most attractive farmhouses, barns and premises along its line, in order to stimulate the residents to better their surroundings. Still further it is planned to set potted plants within the depots in winter. At a few points this has already been tried.

THE COUNTRY GRAVEYARD

BY CHARLES M. SKINNER

COUNTRY graveyards have, and should have, their own charm, distinct from the attractions of a city or suburban cemetery. This way of putting it may cause a smile. Charm? Attraction? And why not? No bit of earth is so consecrate, none should be more beautiful. We should find here an harmonious expression of that sanctity with which we invest the dead. We should find here a softening of all that suggests death itself. We should rob death of the terror with which it continues to possess some minds, and show that its resting place is gentleness, order, sweetness; that when we die, as all before us have done, we shall only give back to the earth what we have borrowed for these vestments, and let it change to visual loveliness in green and flowers.

It is, in one way, an advantage to the country cemetery that it is so usually neglected. The farmer is a busy man, he is in his fields from dawn till dark, and he has to struggle to support the living. He may mourn his dead, but he has little time to give to them. And it is, therefore, a mistake made by many who design rural cemeteries that they presuppose the art and care in their maintenance which are given to the burial places controlled by city corporations and parcelled among wealthy families or families of leisure, who in an absence of urgent employment will give not a little of their time to preserving and beautifying these spots.

Neglect is good in that the return to nature is accomplished more easily, and a certain sort of care is unwise in that it is the wrong care. There is, for example, a strange prejudice in the countryman's mind against shade in his cemetery. It may be that he grudges the space for trees and shrubbery that should be given, he thinks, to graves, but it is more likely that he has a disaffection for what is abundant, and therefore, in his eyes, cheap. Trees cover his hills and edge his rivers; why, then, should they be planted in his cemetery? He ordains that they shall not; and when,

from blown maple keys or other seeds, a few saplings root and rise in the hallowed ground, he lays on them with an axe and exposes the turf to the glare of the sun once more. Or, is it possible that he is still superstitious, and fears that ghosts may haunt the gloom of a grove? Anyway, it is a fact that our rural burial-places are usually "protected" against trees, and that until laws to that effect are reversed, or pass by common consent into the limbo whereto most laws in this law-ridden land are consigned, there can be no effective beginning of reform.

A moderate shade, then, is one desideratum; paths that shall either be paths (not roads), or shall be grassy hollows, are another; and especially should the monuments and garnishings fit the environment. And here is the essential difference in treatment between the town and the country cemetery. Wealth will have its fling, even in the graveyard. Woodlawn, with its Greek temples, its Mahometan mosques, its Gothic chapels, its nondescripts with colored windows, is fantastic, bizarre; and the rustic cemetery should contain just those things which Woodlawn does not. Showy structures belong to towns, because the towns are shows. Simplicity and harmony with nature are proper to the rustic setting.

Yet this simplicity need not preclude art. The cemetery, like the garden, should have a focus of plan, or form, or color. If it contains one imposing monument, that should stand, not in a corner, or a hollow, or in mean relations, but should dominate the inclosure and be the key of the restricted landscape. This does not imply that it should fill the geographical center of the ground, but should be the most assertive figure in it; that the paths and plots should, without seeming consciousness in the arrangement, or any effect of mapping, radiate from it; that ungainly or trifling constructions should not crowd it. Nor does it follow that the structural center should be a monument: it might be a chapel; it might be

a fountain or ornamental basin; it might be a circle planted with flowers; it might be a group of trees, and for a knoll in the middle of a burying ground there is no fitter crown than a trio of graceful willows or a cluster of solemn yews. A radial point like this, toward which the lines of headstones or of lot-fronts carry the eye, amends for much that is common or humble in the details of its setting, and these details fall, by contrast,

tones and quiet whispers; it suggests age, which is always pleasing, since it removes from the place of burial that look of newness which reminds us of the sorrows of yesterday. The yew is agreeable with monuments and architecture, lending a background and environment that is picturesque without sharpness, and throwing shade in masses instead of broken, quaking spots; it therefore participates in the effect of solidity and en-



A PRIVATE CEMETERY

On the Wye River, Maryland

into due subordination. For we must pick our trees, and avoid those, like birches and poplars, whose slender, upright lines are excitant or grandiose, or whose green is too bright for the dominant note in a color arrangement. Level and billowy lines are restful; hence low spreading trees are best. The English yew is especially admirable as an accessory or as an accent in the rural cemetery, for it is dark and solemn, yet beautiful and unoppressing; it talks at night, not with eager flutterings, but in sober mono-

durance that pertains to those houses which are to last for centuries.

Houses? Yet, of stonework may there not be too much? Headstones and monuments are enough. Curbs and posts are out of place with the green hills. If there must be borders, let them be green also—of box, for instance; and if hedges are needed, then of cedar. But here trouble arises, because the rural cemetery is so usually neglected that the borders and hedges grow scraggy and escape into unsuited spots, so that it is

wiser to omit them, unless it may be in frequented parts of the ground where they can be accessory to flower-beds or other ornamental features. Grass is the best of allies in the beautifying of God's acre, nor should we resent the coming in of golden rod and asters, sweet briar and daisy. And there is one little plant, so modest, so tender, so unobtruding, yet so persistent in its love for cemeteries that it has gained the name of

Conformably with this quiet and attractive covering, herbs and bushes chosen for setting out should be hardy plants—perennials, like roses, fleur-de-lis, lilies, lily-of-the-valley, violets, syringa, lilac; and for walls and fences, morning glory, which sows itself busily wherever it finds a chance to climb. If plants of less endurance are employed, there is need to avoid stiff forms that repeat and thereby emphasize the lines of



A TYPICAL MEETING-HOUSE GRAVEYARD

Burlington, New Jersey

graveyard spurge—that we should never fight off. It mantles over the mounds and fills the hollows between with a soft and moss-like carpet, in summer a bluish-green, in autumn the loveliest show of color that Octobral change affords. It is yellow, orange, scarlet, crimson, even purple, sometimes all of these colors on one stem, yet as harmonious and softly blended as are the tints of an opal or a rainbow. An acre covered quite with spurge would rival, in the time of leafy glow, the finest of old Anatolian rugs.

the monuments, and to relieve them with what is graceful, rounded or drooping. Ferns are admirable, unless one excepts the tall sword ferns, and their serenity and grace suit them to old parts and quiet corners of the cemetery. Nearly all flowers are agreeable when one regards them rightly, yet the geranium and marigold are vivid for grave uses, while zinnias have a bristling and fencepost assertiveness, like mulleins. If garden plants are to be used, they should be used as in gardens, not in finical scatterings, a pot or

two here and there, but in masses. *Salvia* is of a scarlet that fairly burns, and is also of a stiff habit of growth, but when it is used courageously the effect is sumptuous, splendid. Visitors to Mount Auburn may recall beds of it, near the crematory, that are like the flash of red in sunset clouds. Their color rouses like a clangor of bugles. And so, if we would have flowers, in unclaimed dingles and near fences and ledges, we may safely plant wild ones and leave them

to make head, massing them, in the first place, more densely than in nature. There is nothing finer than a thicket of wild roses or purple asters in flowering time, or a rock that is draped in wild clematis or woodbine, which may also be taught to climb about decaying trees outside of the cemetery and thereby heighten the beauty of the outlook.

For a darker green than the grass we can safely use the low-growing varieties of cedar, and the same tree, close-set, is far better than a fence as a surrounding for the graveyard, or as a screen against unpleasant prospects, such as farmyards and factories. This is the one spire of vegetation that seems to fit the place, for it is churchly in its taper, serious in color, fragrant in odor; but it must not stand alone; it must be grown in groups or walls. Here, where nature claims its own again, we



A GREAT OAK

The Dominating Object in the Graveyard at Salem, New Jersey

do not want to emphasize human purpose and ownership with a staring fence, any more than we would vulgarize the place with electric lights and picnics. We do not want gaiety — the froth of beauty. Hence, we choose the cedar and the yew and the wild growths to soften the foreground into the surroundings, and if we find pines on the cemetery site, some can be left in clusters, but let them be funeral plumes above the graves of prophets. Exotics and bizarre growths,

like cacti and century plants, orchids and laughing blossoms of the hot zones, are misplaced near graves; the native should return to what he knows, and dwell among flowers whose fragrance he breathed in life.

Next to his opposition to trees, the countryman's opposition to water is most surprising. In dry seasons the cemetery is so far from ponds and rivers that even the few who would be willing to refresh the place are unable to do so, at least without much trouble and cost. A little pool is sometimes found in a hollow, but it suggests malaria and mosquitoes more than fitness; and unless it has life and flow it is not to be tolerated. Why is it that, in the hill country, where brooks are many and clear, cemeteries are not made near them? I know one which overlooks a brook, but the

ravine is so thickly overgrown with trees and bushes that its presence is hardly suspected, though by merely clearing a way to it an uninteresting spot might become a picture. There are sanitary reasons against close encroachment on the banks—consideration for the living who may use the water, as well as the propriety of avoiding danger to the graves from spring freshets, but as a scenic adjunct, the mountain rill, dividing the cemetery, maybe, and crossed by a rustic bridge, would heighten the outward charm without causing the slightest discord in respect to sentiment. For what a beautiful picture we find in the mountain brook! Water makes itself the focus of almost any view by its motion and light. The brown and silver torrent, issuing from its caves of coolness under the roots of a perfumed wood, tumbles over mossy boulders and slanting ledges, carrying music as it seeks the liberty of the fields. Trees lean above it and shelter it lovingly from the too fervid sun—a kindness that the brook repays in sap and heart for each of them. Why may not the farmer avail himself of such a service and choose for his rest a spot where he may hear its lullaby and where the natural loveliness will always be the richer for its neighboring?

An almost universal mistake is the failure to employ the country rock in constructions

of the cemetery. It is not all stone that can be lent to mortuary purposes, but marble, slate, sandstone and granite will do, and quartzite and porphyry will doubtless answer as well. Yet, how common it is to find that in a slate country the inhabitant who has buried a wife sends to a marble quarry for her gravestone, and that in a sandstone country nothing will do for a monument but granite. Especially lamentable is the assembling into one little spot of red and gray granite, white and clouded marble, serpentine, blue and gray slate, red, brown and yellow sandstone, in slabs, columns, spires, obelisks, boxes, pyramids, couches, lambs, crosses, sheaves—the veriest hodge-podge of shapes and colors and textures. Crude tastes want contrasts; wise ones demand harmony. And in any kind of country we are sure to find the “real elegant gravestone” of cement, and the modern atrocity of cast iron. Wood is more to be respected than these make-believes, for, though cheap and humble, it does not pretend to be what it is not, and it often lasts as long as the memory of the person whose name is writ upon it.

If a church or chapel is to stand in or near the cemetery it should be of the native stone, as should be most of the monuments, though granite will suit with a slate country; and if there is to be white on church and



THE SHADELESS BURIAL PLACE

Star Island, New Hampshire



SOUTHERN CHURCH GRAVEYARD

Surrounding the Bruton Episcopal Church, Williamsburg, Va.

fences the white of marble will be less glaring and conspicuous, as it will be, too, when snow is on the ground. For the object in using country rock is to secure color agreement with the landscape. White stones in a red or gray setting project themselves upon the vision with almost painful distinctness, and are out of harmony with the ledges, hills, boulders, roads and other exposures of rock and earth. Then, there is the objection that the extraneous obelisk or tablet is so obviously commercial. There enters into it no native quaintness, and none of the esteem that the local cutter engraved on the slab when he made it to the memory of a friend or neighbor.

It is a cause for regret that the cemetery is so often separated now-a-days from its ancient and dignified adjunct, the church. Considerations of public health possibly justified the removal, in some cases, as they ordered the discontinuance of burial in the cathedrals, but in the country there is room, and the church's isolation permits the gath-

ering of those who were members of the fold. The symbolism is happy and comforting, and the presence of the graves is an insurance against unseemly crowding by residences or shops. Who does not remember the charming country churches of England, and turn to them in memory as a type of what is national in sentiment and tradition, and beautiful in form. We are putting up structures like them. They are suggested by the chapel in Mount Auburn. The First Baptist Church at Watertown, Mass., is one of many in the old commonwealth that recalls them, too—a building of yellow-gray stone, with a square, staunch tower, windows in perpendicular Gothic, and shade trees roundabout. The matter-of-fact cemetery beside it might be improved by a landscape architect, but it forms an excellent foreground, the church gaining serenity and gravity, even as it lends them.

An English landscape is incomplete unless, somewhere in the middle distance, there is a church, gray with age and green with ivy,



THE OLD CHARTER STREET BURIAL-GROUND

Salem, Massachusetts

rearing a crenelated tower into view above a grove of yews or street of elms, a center from which flights of rooks make forays into fields and gardens. So in New England it was, till recently, a common thing to see, on commanding hills, the serious white church with pointed spire and Ionic portico, facing

the lands of plenty and standing for the faith, the hope, that had rescued them from a wilderness, while in its shadow, each sleeper marked by a mossy slab, lie the sturdy men and earnest women who parented the Yankee race. Let us keep their memories green and keep the shelter of the church above them.

IN Mr. Price's answer to Mr. Adams in the last number of "House and Garden" he appears to have neglected a powerful weapon which Mr. Adams had practically conceded him. Mr. Adams admits concerning ornament, "It is this variety in myriad repetitions, like the tree before my window, which makes hand-work interesting. Though the hand can never repeat, the machine can never vary. It cuts the same form thousands of times without the slightest change or shadow of variation, and this gives unpleasant stiffness to the whole." This is true of the fundamental lines as well as of ornament. Grant that

a group of the simplest hand-made pottery, with no other ornament than an irregular coat of salt-glaze, wearies the eye less than a dozen mathematically perfect moulded dinner plates, each of which has robbed the next of its power to interest, and the point is made. It is not only because we crave the personal touch, as such, that handwork interests where machine work wearies, but because the machine can, and indeed insists upon cutting a line "as straight as a die." Every inch of such a line beats on the same nerves with the same monotonous and inevitable touch. In art the appeal to the intelligence is through the senses, and the full

response of the senses is maintained through the natural craving for stimulus and rest, for variety and variation. Nothing is so dispiriting, so dreary, as the monotony of an unchanging line, or of an unvaried surface, and even the interruptions made by accident or usage are a comfort to the eye.

At another point it seems pertinent to supplement Mr. Price's argument. He says, "It is not what 'The Angelus' has to tell us of the potato patch, but of Millet; it is not the afterglow of a day, but the afterglow of a life, that lies hidden in the canvases of Corot. For we see many afterglows, but have few glimpses into the lives of men." If it were true that "we see many afterglows, but have few glimpses into the lives of men," we might all forget the double character of art and its universality as the interpreter between the aspect of the world and the spirit. Like warp and woof are the two elements of art, the thing said or done and the sayer or doer. Of neither do we know much. Of the artist we can only know through his work, and of nature we know as little. Consider how we are shadowed in by the limits of personality. Have we really seen many afterglows? We have looked on them, fading into the night, but Corot and a few others have alone been able to give a coherent and convincing account of what they saw; and I think that Mr. Price will own that his experience of nature has been enriched by the insight that Corot has lent him through his pictures. Art is nature seen through a temperament. This is a fact that cannot be too often repeated. Art is temperament eternally recording itself in the universal and permanent language of natural aspects, and revealing the heart and mind of the worker and artist. But is not the afterglow itself revealed? Did not Corot show in it a characteristic splendor that had lain until then unsuspected of mankind? Did the majestic spirit of Shakespeare reveal only Shakespeare to the world? Did he not rather discover mankind to us? Did that *uomo terribile*, Michael Angelo, burn through a whole lifetime of passion merely to record the passionateness of his life? It is not so. The human figure stands revealed again in his work, in a new and marvelous aspect which is as true as its aspect re-

vealed by Phidias. Warp and woof, nature and the creative spirit are blent in it. Lacking the revelation of the personality of Corot, we should wistfully miss his temperamental emphasis; and while the freshness and veracity of his message disclose him and keep his personality perennially legible, it enables us to overstep our personal limits and to look with seeing eyes upon the afterglow which would else have faded from us and left no tangible souvenir. A. W. B.

THE ownership of the Villa Borghese appears to be ever a matter of uncertainty. In Europe titles to land are as difficult to obtain as titles to rank are easy. Visitors read in their guide-books that the Villa and grounds were purchased by the municipality of Rome in 1897. To what extent the transfer was then accomplished is of little consequence before the fact that in December, 1901, the Italian Government purchased the property with the object of opening the grounds free to the public. This transfer, too, seems to have been merely nominal, for the property is still in the hands of the creditors of the Borghese Family. Italians and strangers alike are admitted conditionally and the creditors exact an entrance fee from all.

The act of 1901 contained a clause, approved by the Chamber of Deputies, the Senate and the King, authorizing the transfer of the Villa from the National Government to the City of Rome. The city would then join the grounds to the public gardens of the Pincian Hill, which overlook the Villa Borghese from the southwest. On the north the contiguous Parco Margherita would extend by a considerable area the tract dedicated to public use. All well and good the scheme, but it has not been carried out. Our correspondence tells the cause of the delay to be the numerous conditions, exceptions and burdens which the ministry has imposed upon the transfer of the property, and the City of Rome has therefore declined the gift. It is to be hoped, however, that these difficulties are but temporary, and that municipal ownership will be consummated ere the growth of modern Rome renders impossible the intact preservation of this beautiful and historic estate.





From a water-color drawing by Clinton Gardner Harris

In the Piccolo Paradiso at Anacapri

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The Forecourt of Rotherfield Hall

ROTHERFIELD HALL

A NEW HOUSE AND GARDEN BEING BUILT IN ENGLAND

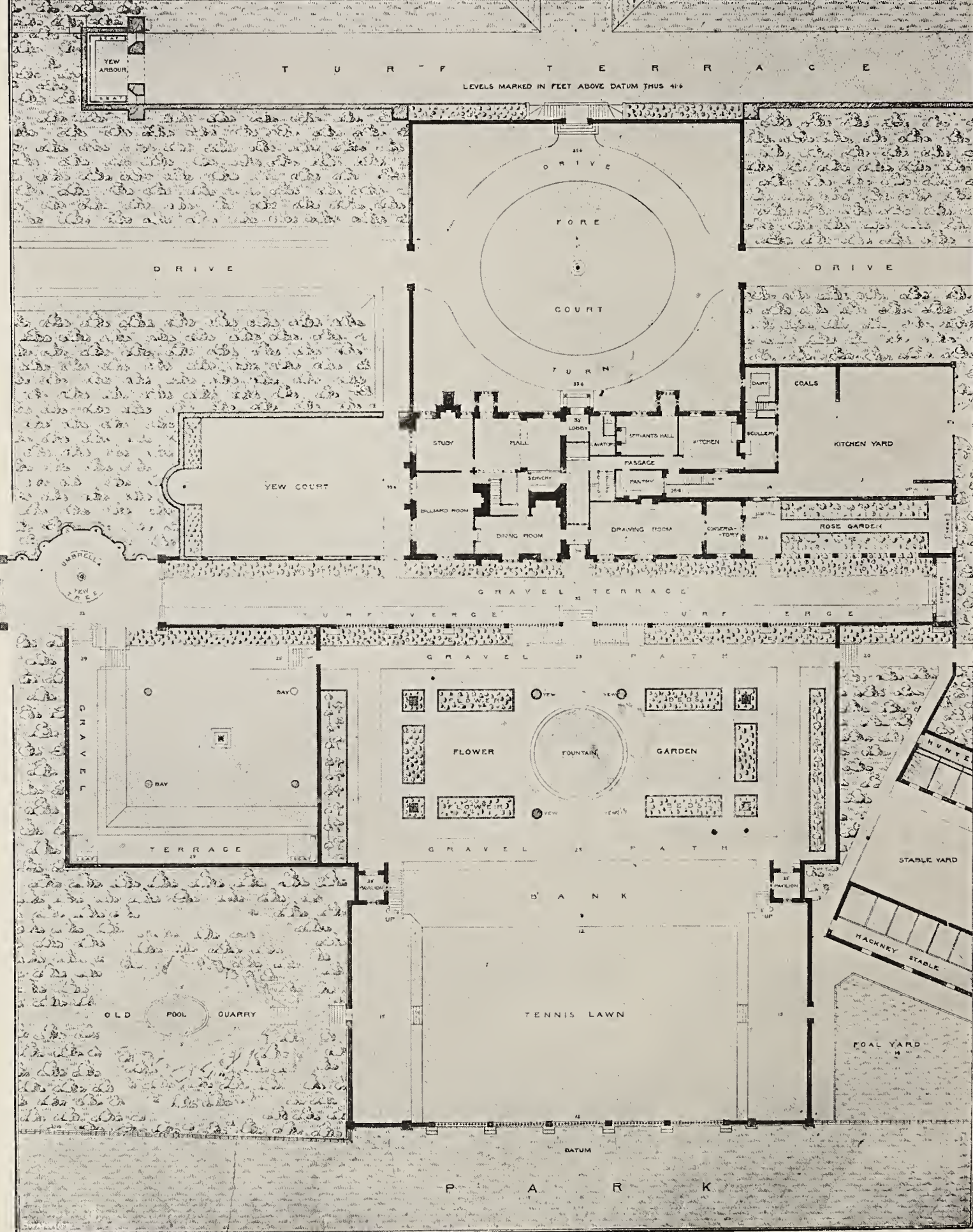
DESIGNED BY F. INIGO THOMAS

WHEN Mr. Inigo Thomas, in collaboration with Mr. Reginald Blomfield, roused fresh interest in formal gardening by the issue some years ago of his excellent manual on the subject, *The Formal Garden in England*, it was to be expected that this should be but the prelude to a fine series of concrete works from his hand. In this respect there have been no disappointments, and the success of the crusade which was then initiated is a matter for very great congratulation to that part of the public which cares, though to whom the credit of this initiation should be accorded is not always made apparent. Among the artistic achievements of the nineteenth century it will be recorded as an important fact that the deformalization of many of the best English

gardens was arrested and a new series commenced which can compare, in quality if not in size, with the triumphs of the Stuart Period; and it is under this head that "Rotherfield Hall," until recently but a yeoman's farmhouse, dating partly from 1535, partly from 1666, deserves a place, compensating for its lack of acres by the delightful qualities of breadth and simplicity which it possesses. Finely situated on the Forest Ridge of Sussex and with good views and much diversity of level in the ground, the estate has yielded to Mr. Thomas' treatment with a success which should encourage the owner, Mr. Lindsay Hogg, M. P., to persevere in the speedy carrying out of the complete scheme.

The sixteenth century dwelling, which now forms the northern end of the present build-

ROTHERFIELD HALL, in the county of Sussex. Plan of house and grounds in course of construction.
F. Inigo Thomas. des. scale of feet 1" = 10' 4 Clifford Street, London. February, 1898.





THE NORTHERN END OF THE FLOWER GARDEN

ROTHERFIELD HALL



THE HOUSE FROM THE FLOWER GARDEN

ROTHERFIELD HALL



THE WALL OF THE UPPER TERRACE

ROTHERFIELD HALL

ing gave the key-note to the architectural design of the new work, and the latter has weathered so quickly and so well, owing in a great measure to the intelligent treatment of the masonry, that it is not at once evident where the old structure ends and the new begins. In a general sense the old approach has been retained, but the farm road, which on the north side made a difficult angle with the house, has been altered. It now cuts slightly into the hillside and passes through a forecourt, furnished with a large circular turf plot and sun-dial, dividing the avenue into two drives, one leading to another public road skirting the estate, the other to the stables.

On the eastern side of the forecourt is a green terrace, six feet above the court level, with a double flight of steps in the retaining



THE BOAR'S HEAD SPOUT AND THE STEPS TO THE
TURFED TERRACE



THE HOUSE FROM THE BOWLING-GREEN

ROTHERFIELD HALL

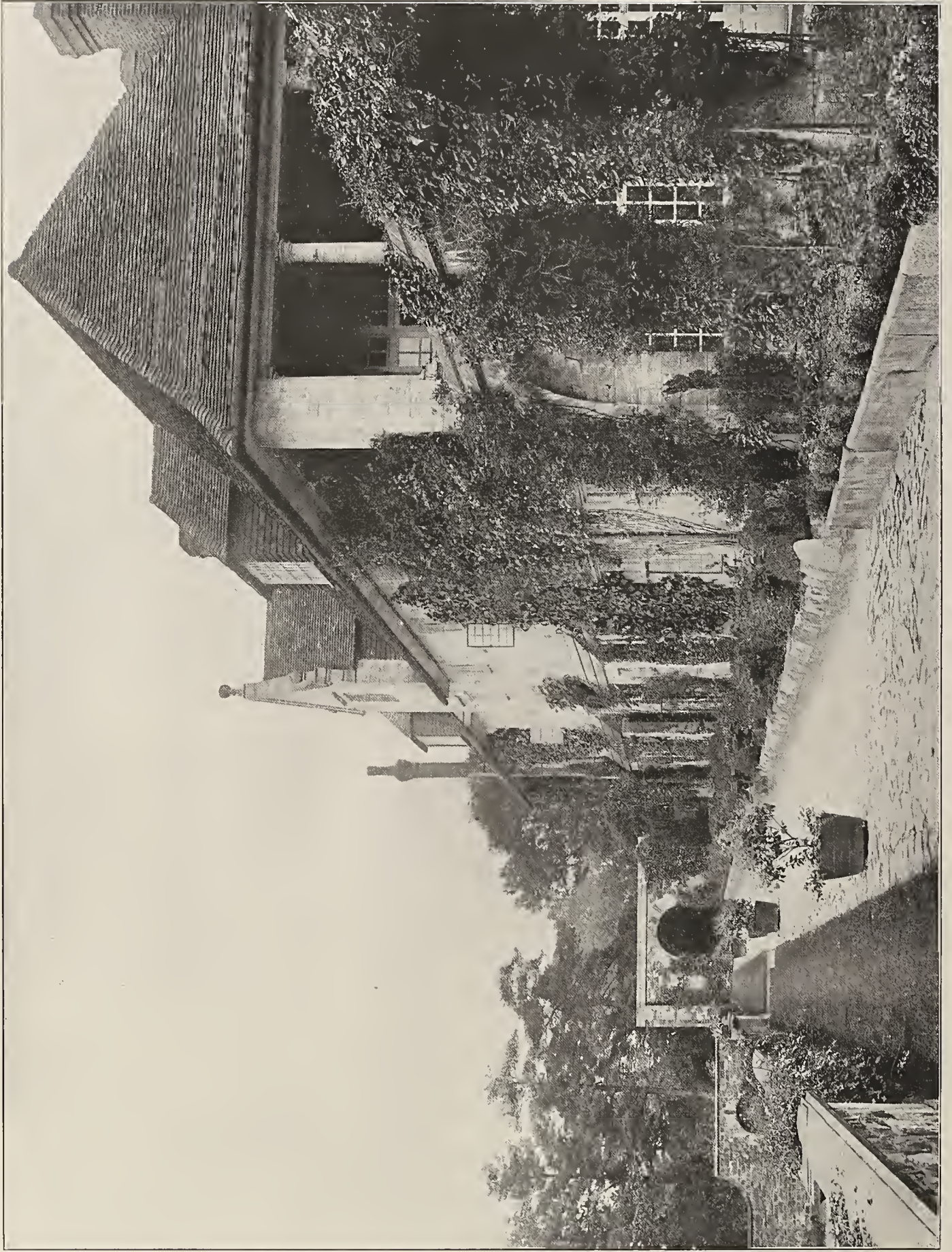
wall, which itself holds, in the center, the boar's-head fountain of which an illustration is given here. Continuing eastwards from this

terrace, and axial with the front entrance of the house, Mr. Thomas has schemed a cutting into the hillside of some length, flanked

by green galleries. At the junction of this cutting with the green terrace is to be a tank connected with a water course passing through the cutting and ending in a large circular pool enclosed at its remote end by a semicircular arcaded wall. This is to be carried up to the gallery levels and to have grottoes below, which are to be accessible both from the pool and from the level of the cutting. In the center of the arcaded wall an architectural pavilion is intended. This part of the work is still in the process of making.



A VIEW FROM THE UPPER TERRACE
LOOKING NORTHWESTWARD



THE UPPER TERRACE OF ROTHERFIELD HALL

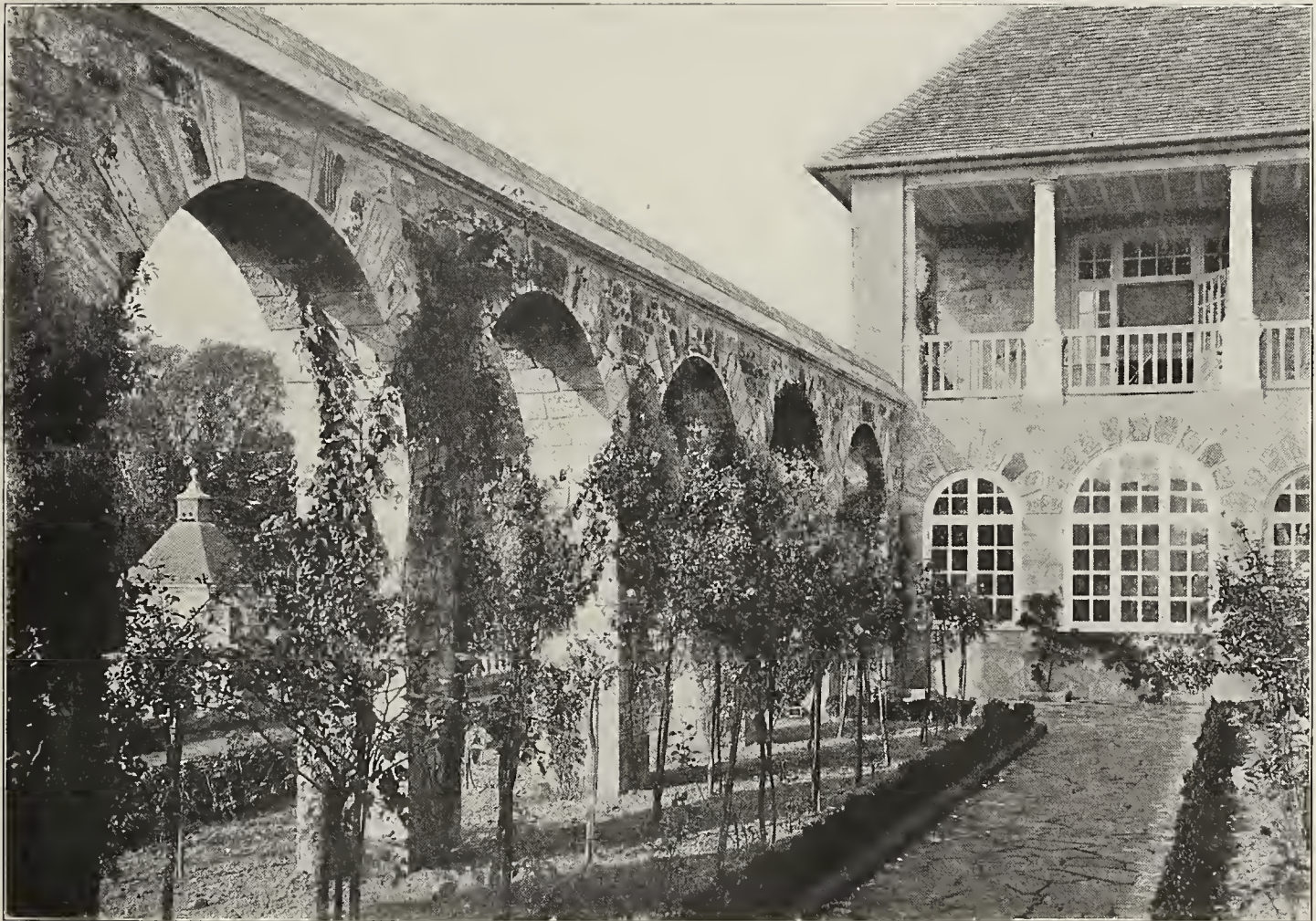


THE GARDEN PAVILIONS

Their surroundings in the making



ROTHERFIELD HALL



THE WALL BETWEEN THE ROSE GARDEN AND THE TERRACE

Turning to the garden proper—the natural slope of the ground, which is considerable, had been utilized before for terraced work in the small and simple old garden which fragmentary banks and walls gave evidence of. None of this

of sufficient interest or size to warrant any assimilation to its lines in the new scheme, the succession of small slopes causing a loss



THE ROSE GARDEN AND THE CONSERVATORY

Showing the vines full grown

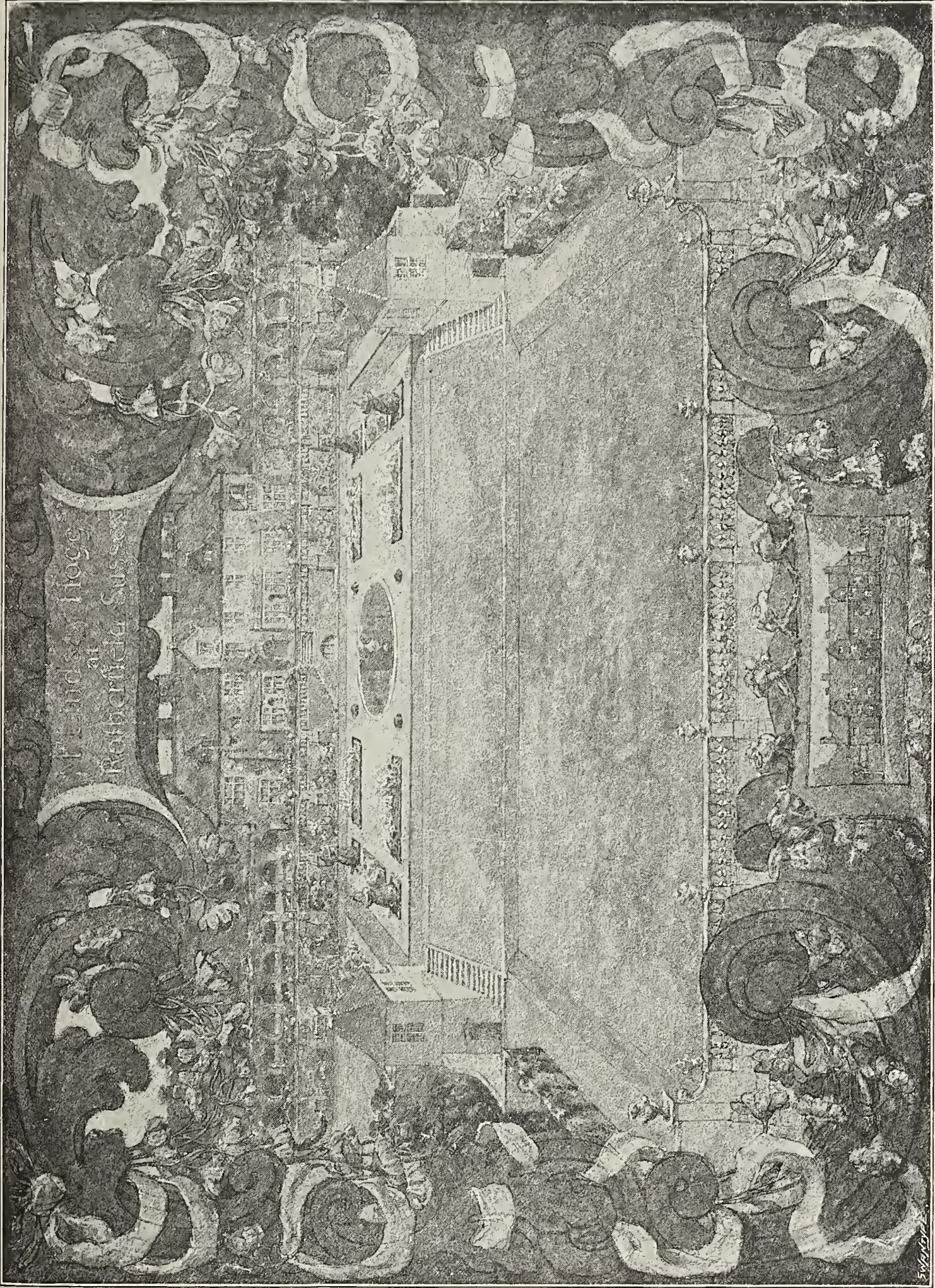
of extent when viewed from the house, which made an amplification indispensable. Close under the house is a broad paved terrace supported by a buttressed and balustraded wall with a double flight of steps placed centrally and leading to the flower

garden below. This terrace extends the full breadth of the plan and is bordered on the east side where it passes beyond the



A CORNER OF THE FLOWER GARDEN *Showing a completed pavilion*

ROTHERFIELD HALL



ROTHERFIELD HALL, SUSSEX

From a water-color drawing by F. Inigo Thomas



THE YEW-ENCLOSED GARDEN

ROTHERFIELD HALL

ends of the house by the arcading with which the rose garden is enclosed. At the south end is a covered seat, and at the north the terrace, cutting somewhat into the rising ground, ends in a circular recess of pleached hornbeam with an umbrella yew and a seat in the center.

The rose garden, walled in solidly on its eastern side, has a large opening in its end wall which frames a view of a farmhouse on a distant hill-top. The pavilions which guard the flower garden are open on the sides that face the house, and their lower floors, which give upon the bowling-green below, suggest homes for a tame fox or other pet, as fancy pleases. These pavilions, as indeed all the buildings, are faced with native stone which has been quarried on the estate and is of a fine color, running from cream to strong ferruginous browns and yellows, and it has been worked so as to obtain the very best

results from variety of texture and tooling, an objective of immense value where a coarse grained stone has to be used. The descent from the flower garden to the bowling-green is covered by a turfed slope with steps on each side flanking the pavilions. Raised paths continue on from these steps and the scheme is completed at its west end by a green terrace raised upon a high retaining wall abutting upon the park. From this elevation an extensive view is obtained. On the exposed side of the bowling-green, and serving as a fine foil of foliage, is an old quarry which, with a natural timber growth lending itself easily to arrangement round a pool in the center, gives yet another interest to a layout of which every detail has been conceived in a scholarly spirit but at the same time with a very proper regard to the circumstances and limitations of the subject.

THE EVOLUTION OF THE STREET—II.

BY CHARLES MULFORD ROBINSON

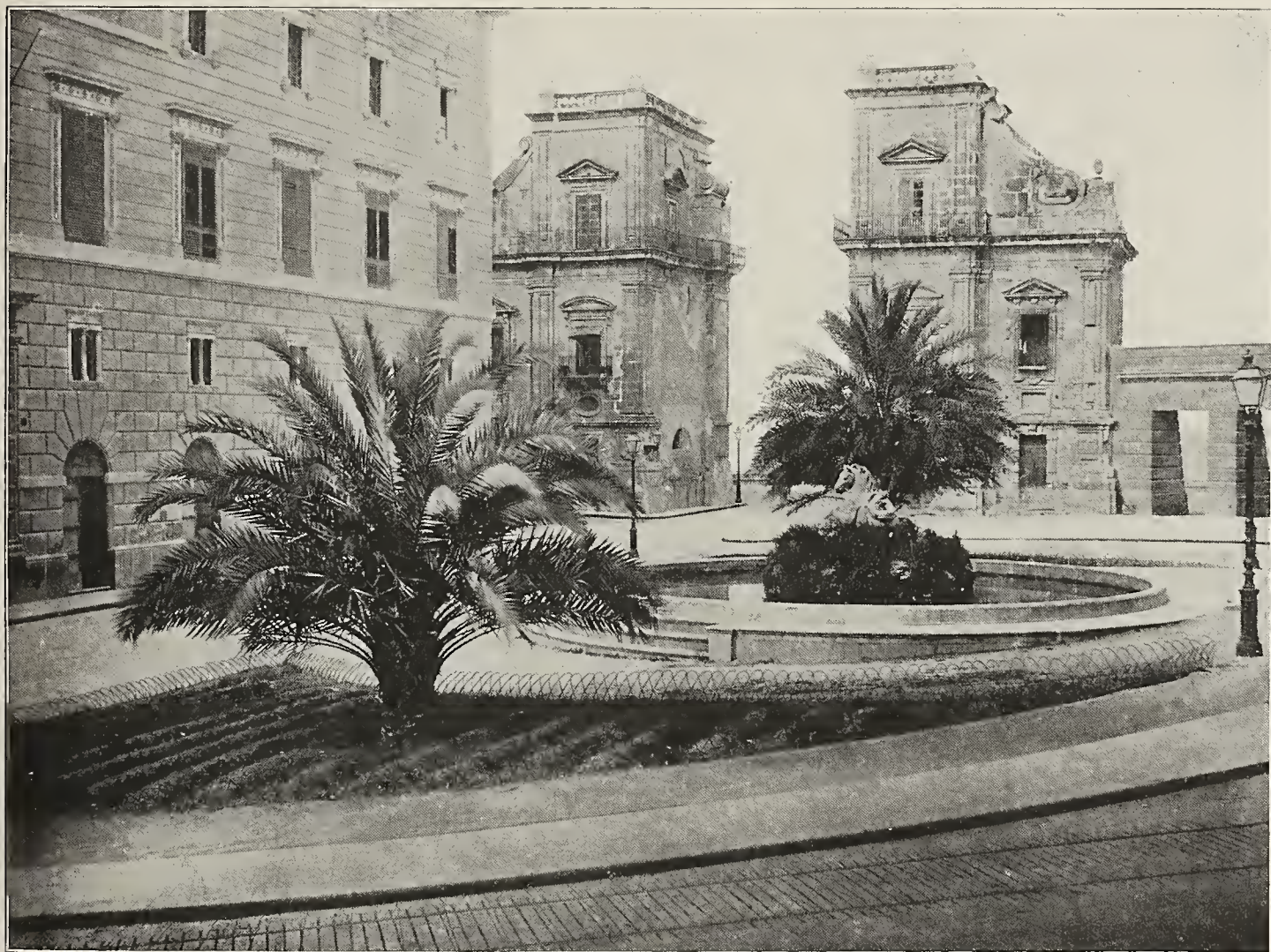
(Continued from the November number of *House and Garden*)

HAVING observed the simpler progress of the street's evolution and the thoroughfare's earlier characteristics, it will be well to observe the degree of elaboration and complexity to which this development finally leads. Before noting the varieties of street that originate because of the power of local influences and requirements, it is indeed only right that there should be consideration of the character of "the species" after its long course of evolution. We have seen, that is to say, the street's first stage, we have noted the earlier developments in its progress. These have indicated the course of growth it will follow and have shown the connection between the latest stage and the first. But a study of the evolution of even

that which may be called the concept of the street, will not be complete until there is a thoughtful examination of its finally developed features.

The street was left in its first conscious striving for urban dignity at the gate of the city wall. Architectural emphasis and pretentiousness had been given to the portal. And because this construction dominated the vista of the street for a long distance, the way, though still narrow and disordered, had gained much in seeming importance. The next forward step will be a broadening of the street before the gate.

There is convergence of travel here such that a broader space has much of utility and convenience as well as greater attractiveness



THE PORTA FELICE AT PALERMO

to recommend it. Thus the widening of a thoroughfare into place or square appears, modifying the street plan. The open space may have appeared earlier in the heart of the town;—in front of the house of religious worship, or the government building, or, as of lowlier origin, in the provision of a common pasture for the cattle of the citizens—but it now appears for the first time as strictly an outgrowth of the street.

So emerges one of those “varieties” that, as a proper product of the street’s evolution—while still a departure from its regular course—must have distinct discussion. It is enough for the present to note that the street has widened at the city gate, where there was the earliest effort to give to it dignity.

Since there was this effort, the opportunity that was offered for ornamentation by the street’s expansion was promptly availed of. At first, indeed, the space may have been no wider than the converging traffic required; but the success of the experiment, the impressiveness of mere width, invites ampler provision than is exactly needed, and when it becomes possible—as it finally does in the progress of cities—to cross the town boundary at many points and independently of far separated gates, there is spare room that can be given over to ornament. The original significance is not wholly lost, even now, for the square still leads to a highway, while its decoration gives it a new and partially atoning significance. Travel across the plaza follows certain definite lines, as the shortest distance between terminals, and unless there be a congestion that so dams the streams of traffic that they overflow their natural bounds, the width of the space hardly tempts to deviation from the narrow lanes. There result isolated bits of pavement that are like islands, around which the currents of travel flow without



THE AVENUE DE LA MARINE AT TUNIS

trespass. Grass begins to appear in the chinks between the stones, and the transformation that would take place in nature and that nature is trying so hard to create here, gives a hint to man. The disused space is planted.

After planting, some elaboration of ornament may appear. Precisely as if this were a real island, it may be advisable to insure it against even occasional trespass by the establishment of a rigid boundary line. A small sea wall—a coping or terrace—is constructed, or boulders, lamp posts, or stone guards, large and vigorous plants, are set out as piers to turn the current. The coping with its shallow basin may invite a fountain, the boulders may suggest the pedestal of a monument or statue, and soon the little isle of green has assumed, perhaps without wholly losing its verdure, an architectural character.

The esthetic success of this broadened bit of street is a recommendation to a broadening for longer distances, even for whole street lengths. The street that leads directly from the center of the town to the town gate is arterial. It is the great highway, a part of the fundamental structure of the town, and to it should be given emphasis, structural vigor, and finally, brilliancy. What more natural than to widen this street, if possible, for its entire length, and, if the whole of the area be not needed for the travel, to extend



LES ALLÉES HAUTES AT BÉZIERS

upon it the decorativeness and ornament that had made splendid the space before the gate? Add the *Avenue de la Marine* at Tunis to the picture of the *Porta Felice* at Palermo, and you will see what this effect may be. And you should consider how the treatment will facilitate and encourage the sociability of the way—that more lately conceived but hardly secondary function of the street—as well as increase the convenience of its travel.

In front of the church on the *Avenue de la Marine* in Tunis, there is a space of hideous planning—of which the least said the better. But from that point there stretch four rows of trees in parallel lines in the center of the avenue, throwing the carriage and tramway travel upon either side in unchecked streams of opposite direction. It is a convenient arrangement from various points of view and it has the esthetic merit of giving unity and repose to the composition. The long, tapering lines of perspective are beautiful and appropriate in themselves, and even if—as will happen only occasionally, as in *Les Allées Hautes* at Béziers—there be little gracefulness to the trees, their value is evident as a screen to indifferent architecture, as a lovely background to

sculpture, or as an approach to monumental construction, and, finally, as a unifying and harmonizing element of the way. They render the promenade shady and inviting, and by placing seats beneath the trees the sociability of the street may be vastly heightened. Indeed, how far we have progressed from that primitive street, the narrow slit between bare walls, where the first suggestion of sociability appeared in a stone for a seat before a door!

On *Les Allées Hautes* at Béziers the middle strip is still a promenade. But it is broad and, with narrower and little used promenades on either side, it obviously might have been a carriage way. There had been little or no loss in esthetic effectiveness in making it this—see the familiar *Champs Élysées* in Paris, or the *Prado* at Marseilles, and when the street is to merge into a crowded business street on entering the commercial section of the town, there will be a considerable gain by the opportunity this treatment gives for preserving continuity of aspect. That trees are not in the way on a broad business street, and with care may be made to grow there, is shown by the tree-planted streets of Paris.

There is, too, the further advantage that by this system of planting in the middle, instead of at the curbs, it is possible to shade the street without shading the houses. Of course much width is needed to make the system practicable, but its possible ad-

vantage in healthfulness—through the greater sunshine that may come to the houses when the trees are not at the curb of a narrow walk—appears in comparing the bird's-eye view of the *Champs Élysées* with the near view of the *Boulevard de Strasbourg* in Paris. The claim should be noted, however, that a tree-planted street, even with the trees at the curb, is, as a general rule, considered more healthy than one that is bare of trees. With this reflection we should not fail to notice that there has appeared in the development of the street a regard for its hygienic influence.

The street that by degrees has broadened and grown, thus almost consciously, in beauty



THE PRADO AT MARSEILLES

and splendor, insistently demands and cordially receives a better care. Its pavement, which has been improving not less rapidly than other parts of the street, is swept and washed as though it were indeed a parlor floor; and the street is lighted as brilliantly, and

finally as decoratively, as the conception of its function of public drawing-room would suggest. Into the cleaning there goes even more of hygienic impulse than of esthetic, and the lighting had its origin in a desire for protection. The now established principle that no policeman is as good as a light was early foreseen; for in such prosaic but essential requirements, that the public health and public safety be not endangered on the way, began the cleaning and lighting of streets. If in these the esthetic desire has at last become dominant, it is through a slow course of evolution; and ever and again, when put to the test, there is a return to primary motives.



THE CHAMPS ÉLYSÉES AND THE BOULEVARD DE STRASBOURG—PARIS

In the old streets it was observed that the roof drains emptied into the thoroughfare. Not only that, but from the windows of the houses the refuse of the household was poured into the street. For hundreds of years this method of disposal, or rather transference, was continued, to the ruination of many a dandy's fine raiment and grosser temper. In fact, we are likely to forget, in swift review of the modern street's evolution, how very long and slow the course of that evolution was. Even in the reign of Henry VIII, "the road of the Strand" in elegant, cleanly England, was described as "full of pits and sloughs, very perilous and noisome." Yet at that time the Strand was the highway from the royal palace at Westminster to the royal palace on the Fleet, and was frequented by the aristocracy. So the emptying of dirty water into the public street from house windows was long continued—with a barbarity which our own familiar use of rivers as open sewers may assist us to understand! And it can be fancied that if the refuse was collected into a stream of restricted boundary and good current there may have been a feeling that quite an advance had been secured, even though the stream was still in the street. This open, central gutter is still common in some South American and Spanish cities.

But there came a time when the drainage of house and way was put into pipes or tunnels beneath the surface. By that time many other services were developing. There were fresh water and gas to be distributed and there was about to be a demand that electricity be carried under ground. The sub-surface of a great street became a network of conflicting constructions, and to keep



A STREET AT CHARLOTTE AMALIE, ST. THOMAS, D. W. I.

Showing the wide central gutter

them all in order there was repeated need of disturbing the pavement.

The line of progress is like a line of battle and is not the uniform advance of dress parade. Here a local victory, gained by courage, or good leadership, or favoring conditions, carries the line far forward; there the

resistance seems impossible to overcome and the line is backward. But little by little the local victories multiply until the whole line is seen to have progressed. We have come now, in considering the evolution of the street, to that near time when the battle rages all around us, when the proximity of local victory or defeat makes it difficult to see the trend of the general line. But there are many advances beyond the point that is reached when a multitude of distinct sub-surface constructions call for a frequent tearing up of the pavement. In some localities these advances are very recent; in some they are no more than a hope. But we may go back thirty-three years, a whole generation, and can find in the London County Council's "History of London Street Improvements" an account of such advance in the case of Commercial Road (Whitechapel)—a new street that was commenced in July, 1869, and opened to the public ten months later, and that had less than the present day maximum of underground construction, since it contained no railroad beneath the surface.

The description is worth quoting at some length, for more than the sub-surface construction is of interest and pertinence. "The new street," says the official history, "was twelve hundred feet in length and seventy feet in width. The carriage way was paved with granite laid upon concrete, and beneath it, along the center of the street, was formed

an arched subway of brickwork, twelve feet in width and seven feet six inches in height, with the object of accommodating the gas, water and other pipes, to which access was thereby given, for the purpose of laying, examination and repair, without breaking up the surface of the road. Entrances of sufficient size for lowering large mains were provided, the openings being covered with perforated cast-iron plates, which served to ventilate and light the interior of the subway. These entrances were paved round and protected by granite curbs and guard posts, and served the purpose of refuges for foot passengers at the road crossings. The subway was further lighted and ventilated by openings in the crown of the arch, two feet in diameter, covered with cast-iron gratings, and access for workmen to the subway was afforded by an arched passage, carried under the road and communicating with the surface of the footway by a descending shaft closed with an iron cover. Side arched galleries each three feet wide were built under the carriage way from the subway to the vaults which were placed under the footway, and these served to carry the service pipes, both gas and water, to the houses erected on either side of the street, and gas to the street service, so that these also were accessible from below and could be examined and repaired without interference with the surface. . . . Provision was made for the drainage of the road by a sewer four feet high and two feet eight inches wide, constructed under the subway, and accessible therefrom, and the drainage from the houses was conveyed into this sewer by pipes laid in the side passages before referred to, so that these also could be reached from the subway."

Here, then, was a street of very elaborate

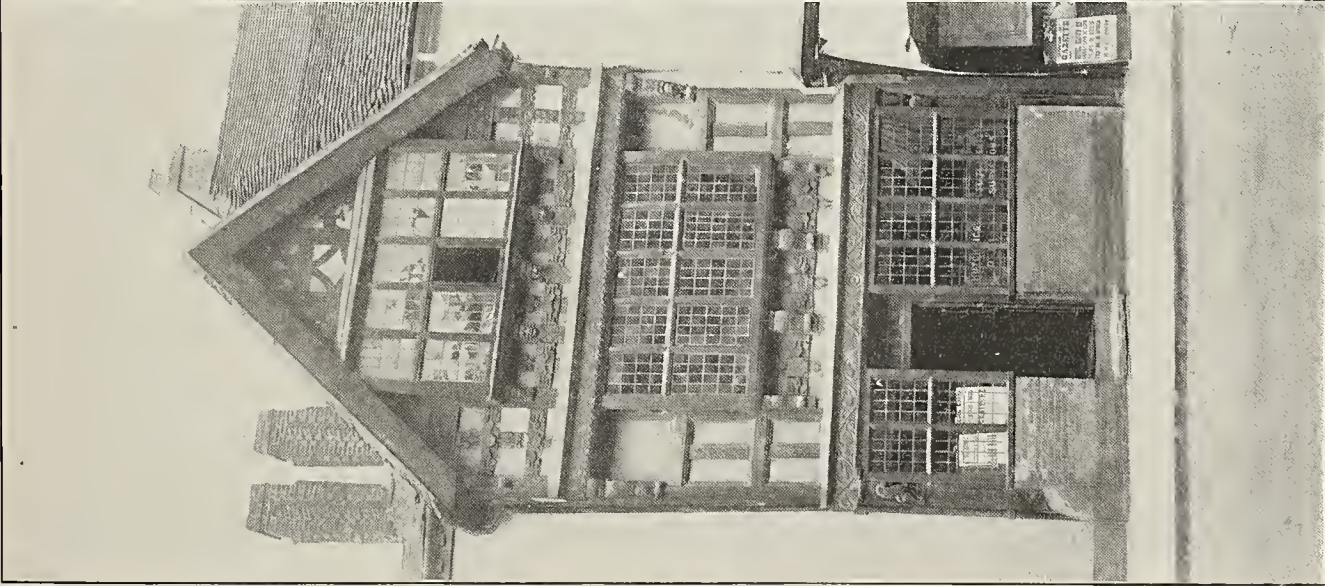
construction, below ground as well as above. How far the ideal had progressed from that merely of a passage, or from that of a passage made pleasant! It now served many ends. Its invisible functions had become as important as those that were visible. The street was now a girder in the structure of the city.

So we come to the last step in the evolution. It is the crowning phase. It ever puts the finishing touch upon the thoroughfare of which the importance to the community and to the physical city is recognized, for this step is the deliberate adorning of the street, in acknowledgment of its value. The step may be taken before the street has attained that complete scientific construction which is now desired, as many an ancient thoroughfare was embellished elaborately before there was thought of the public service it might perform beneath the pavement. But it comes only with appreciation of the street's importance and in recognition that the current constructive ideal has been nearly reached. As this ideal rises, the last step becomes more and more significant of the progress of the evolution. In the *Champs Élysées*, with its sculptured entrance and the great arch at its crown, we find perhaps the modern ideal of the show street, nobly planned, scientifically built, and beautifully embellished.

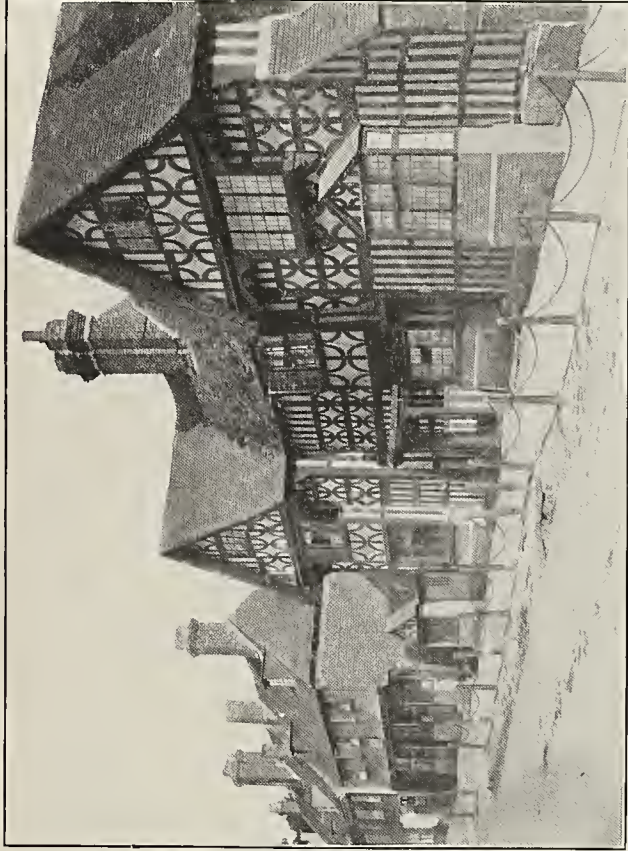
In saying this, however, there must be at once the reservation that it is the show street; that it is the ideal of the street in the abstract rather than of a concrete thoroughfare that may serve one of a dozen special purposes. It would not do for a business street; it is too wide for a minor residential street; it is too urban for a parkway; but it fittingly marks the climax of the evolution of that street which began simply as a "way of going."



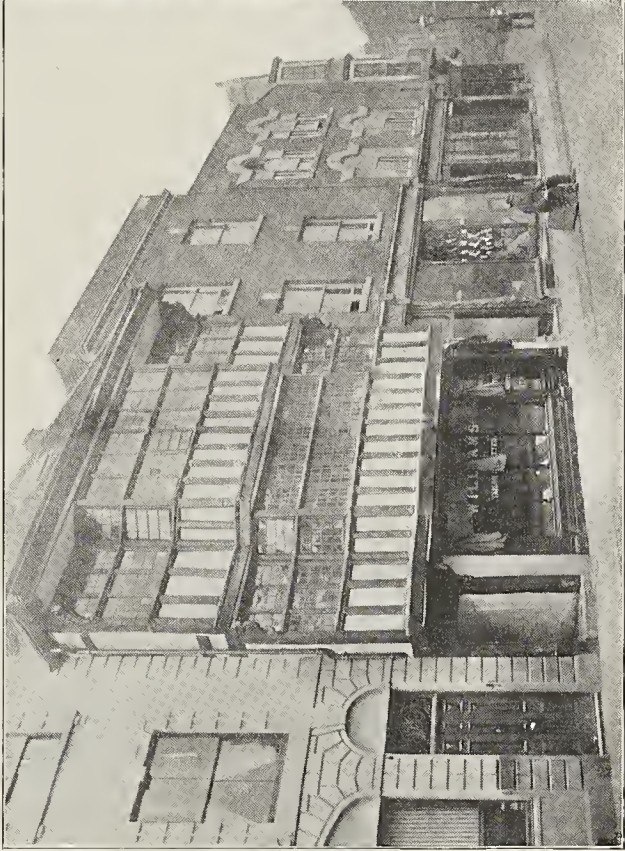
The Entrance to the Champs Élysées.—The Arc de Triomphe at its crown



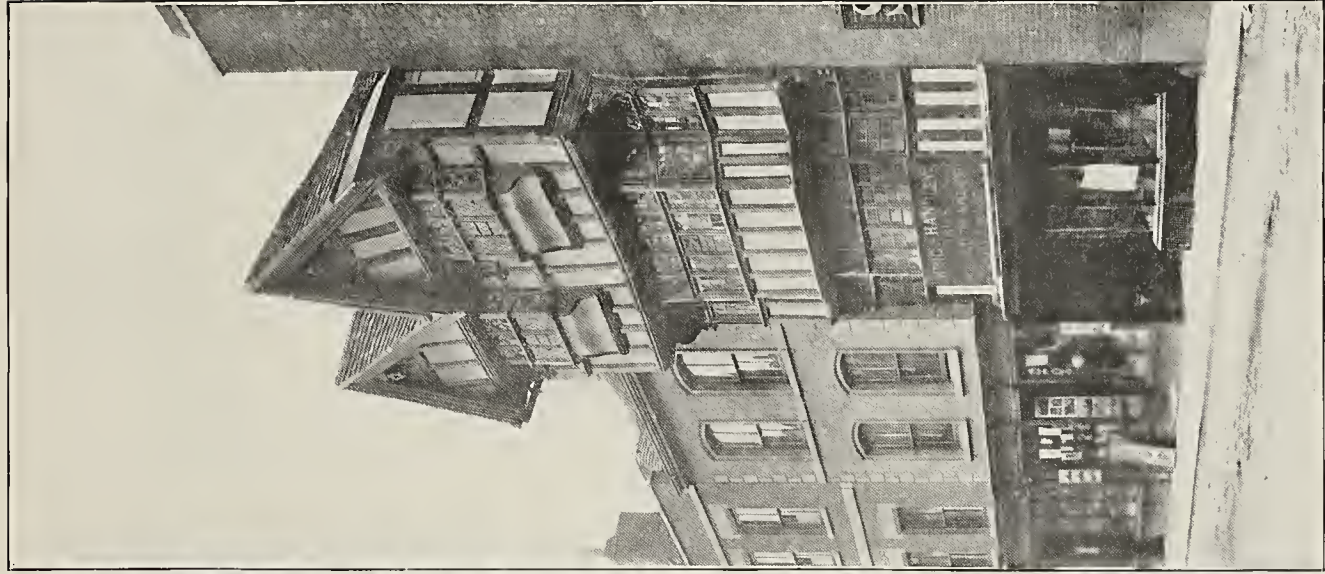
AT TEWKESBURY



AN INN AT MAYFIELD

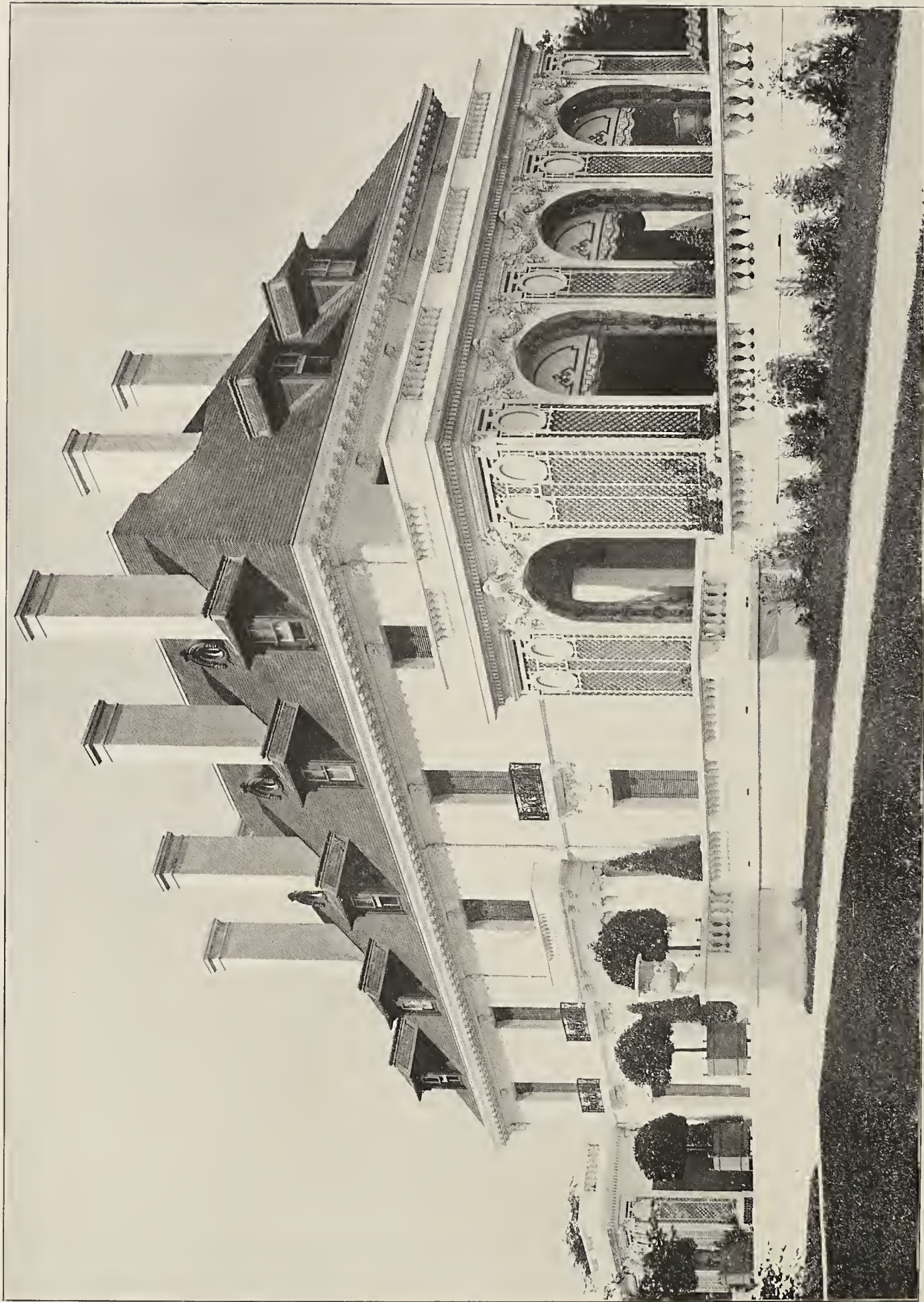


SHOP FRONT AT TEWKESBURY



AT TEWKESBURY

ENGLISH TOWN FAÇADES



THE GARDEN FRONT OF MRS. RICHARD GAMBRILL'S HOUSE AT NEWPORT

THE NEW RESIDENCE AND GARDENS OF MRS. RICHARD GAMBRILL AT NEWPORT

DESIGNED BY CARRÈRE & HASTINGS

Photographs by Courtesy of J. W. Bishop Co., Providence, R. I.

THE beautiful residence illustrated in these pages is the most recent addition to that group of summer homes at Newport which exhibits, as a whole, the most elaborate and finished expression of domestic architecture in this country. Mrs. Richard Gambrill's house exhibits the successful treatment of a site which possessed no unusual advantages upon which the mind of an architect naturally seizes, and the effect, therefore, was to be gained by the house alone, but few outlying features being permitted to attract the eye from it. The style is that of the Louis XVI period, and, if chronology be important, it may be termed the "French Colonial." The property measures about 300x400 feet and is situated a quarter of a mile from the sea, on the principal street, Bellevue Avenue. It is nearly surrounded by high walls, and the forecourt leading from Victoria Avenue is entered through an ornamental iron railing and gateway which were put in place after the photograph given below was taken. Small garden houses, used for tools, stand upon either side of the entrance at the ends of rows of maple trees. Beyond the forecourt is the stable court where visiting carriages disappear behind solid oaken gates.

Entering the house upon the east the visitor stands in a large hall at the end of which the stairway is wisely withdrawn beyond one of the groups of columns which surround the room. These columns are of *Brèche-violette* marble and the walls back of them are faced with Caen

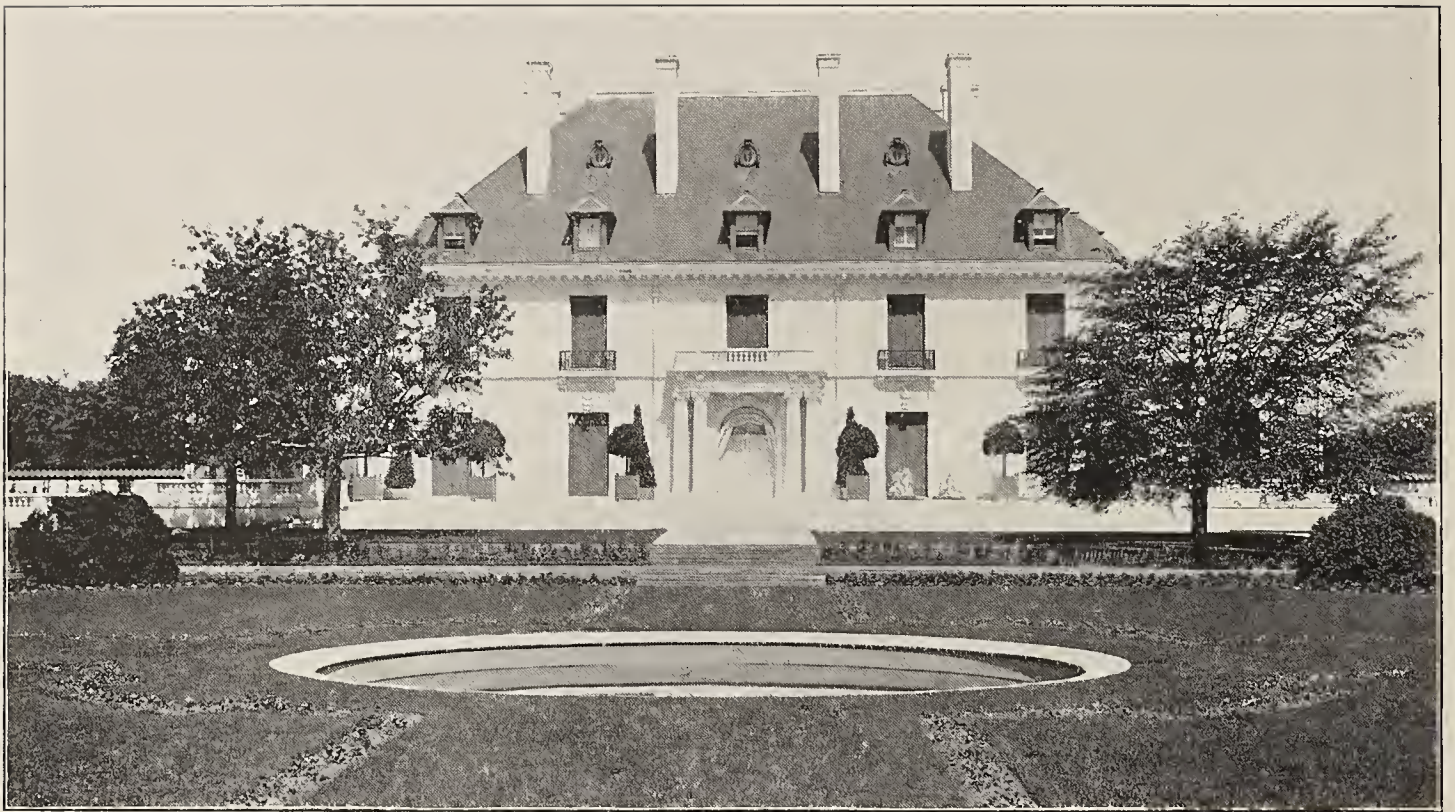
stone. On the left of the hall is the library; and behind the stairway on the right are the service rooms, connecting with the court which is entered from Shepard Avenue. In front of the hall is the salon, occupying the center of the house between the dining and living-rooms, through each of which one may look across a loggia into the north or south flower gardens. And stepping out into one of these loggias the visitor finds himself in a delightful open-air apartment affording a transition between the house itself and the surroundings. Across the distant end of the flower garden runs a graceful wood trellis, painted a subtle shade of green; and this *treillage* is repeated as an *appliqué* to the outer walls of the loggia. By the sequence of house, loggia, the little enclosed garden and the vaulted trellis,—soon to be wreathed with vines,—the architecture goes out to meet nature, and nature, in a sense, enters the structure, for the use of vineal *motifs* is seen in the paintings executed by Mr. James Wall Finn which occupy the friezes and ceilings of the loggias. Light bluish greens are the dominating colors in these scenes which reproduce garden vistas through bowers containing birds and blossoms among the foliage.

The walls below these designs are of cream-colored stone, and classic ornaments fittingly decorate the half-open apartment.

The walls of the salon are panelled from floor to ceiling with wood, painted a very light mauve, and the mantel is made of Carrara marble, studded



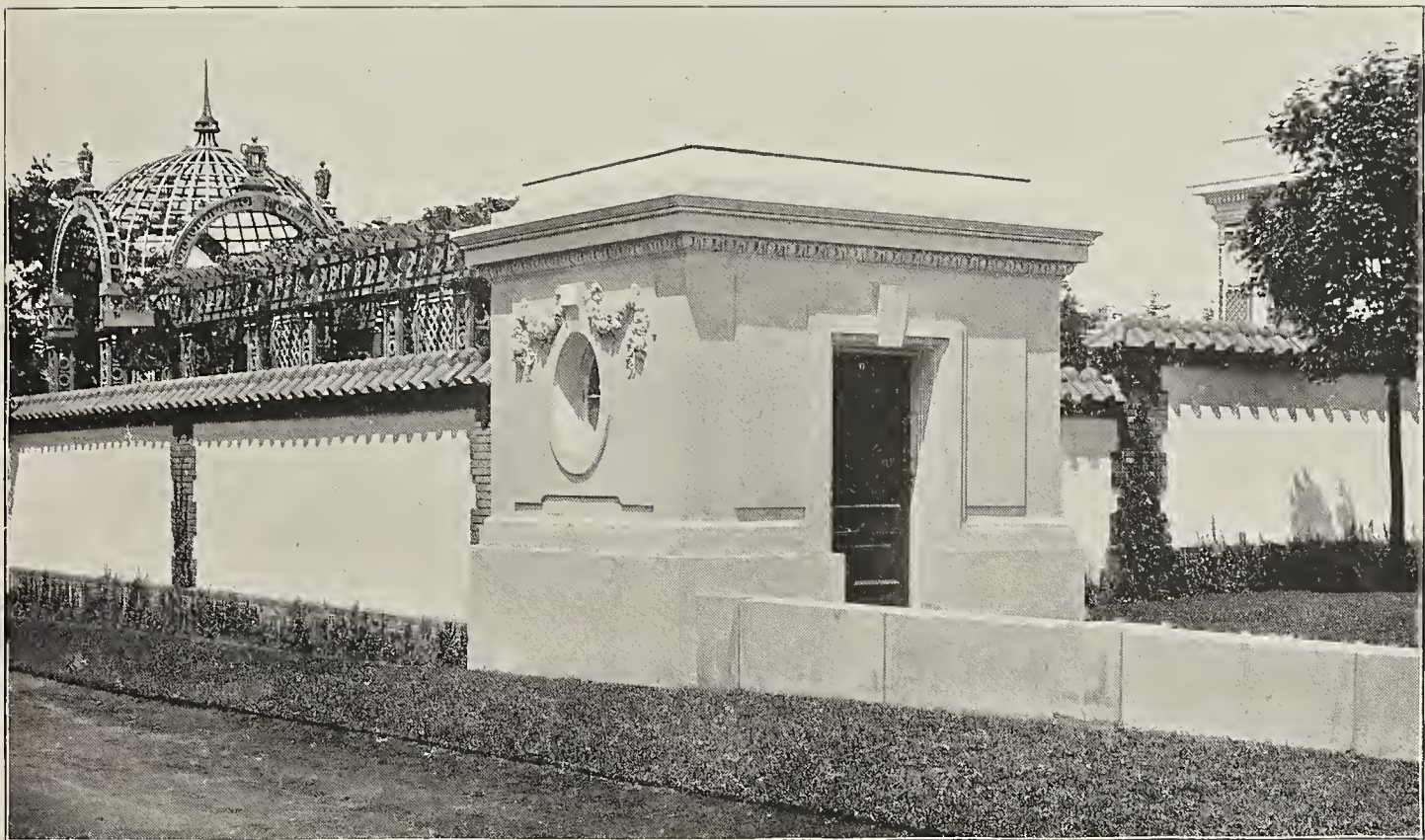
THE ENTRANCE TO THE FORECOURT



THE HOUSE FROM THE SUNKEN GARDEN



THE SOUTH LOGGIA FROM THE FLOWER GARDEN



A GARDEN HOUSE AND VAULTED TRELLIS



THE INTERIOR OF A LOGGIA AT MRS. GAMBRILL'S HOUSE



THE MAIN HALL



THE STAIRWAY

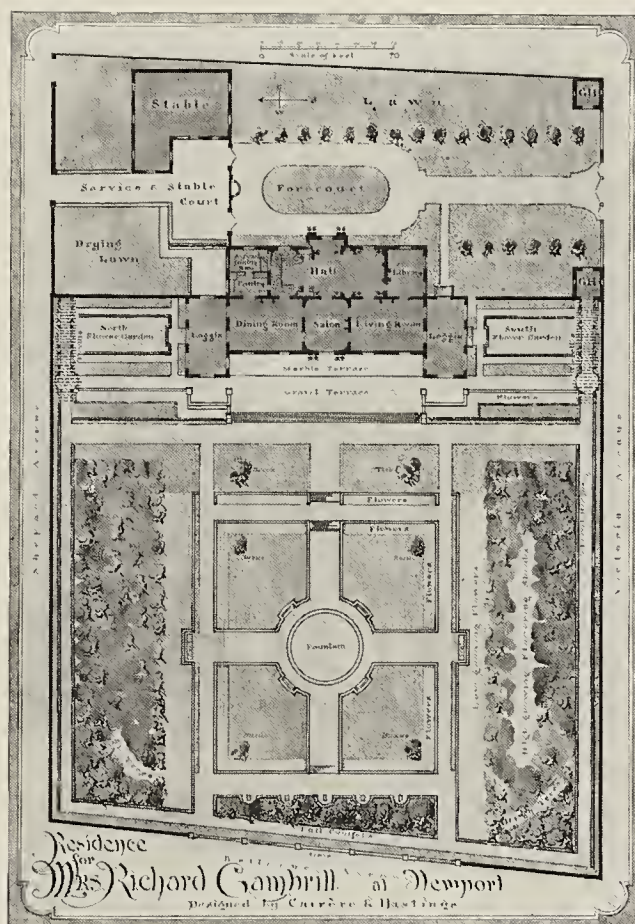
House and Garden



THE SALON

MRS. GAMBRILL'S HOUSE

with gilt ornaments. The living-room is likewise painted its entire height; but the color of this room is that of the almost naturally finished French walnut here used. The carved ornaments are of a subdued gold, and the mantel is cut from *Brèche-dorée* marble which gives a delicate gradation of color to that of the walnut. The woodwork of the library is of an extremely light green color with ornaments tinted slightly darker, beginning a range of shades the other end of which is supplied by a mantel of Connemara marble. All the interior fittings of the house



PLAN OF THE HOUSE AND GARDENS

were made from special designs in the workshops of Paris. These include the metal ornaments applied to the wood and stone work, all the hardware and the lighting fixtures. Even the paint, which gives the peculiar green to the trellises and other outside woodwork was bought in Paris after all attempts to get it in this country had failed. The furniture also, now in place in the house, has with few exceptions been selected by the owner abroad.

The material of the house and stable and the masonry in connection with them is brick covered with a



THE LIVING-ROOM



THE LIBRARY OF MRS. GAMBRILL'S HOUSE



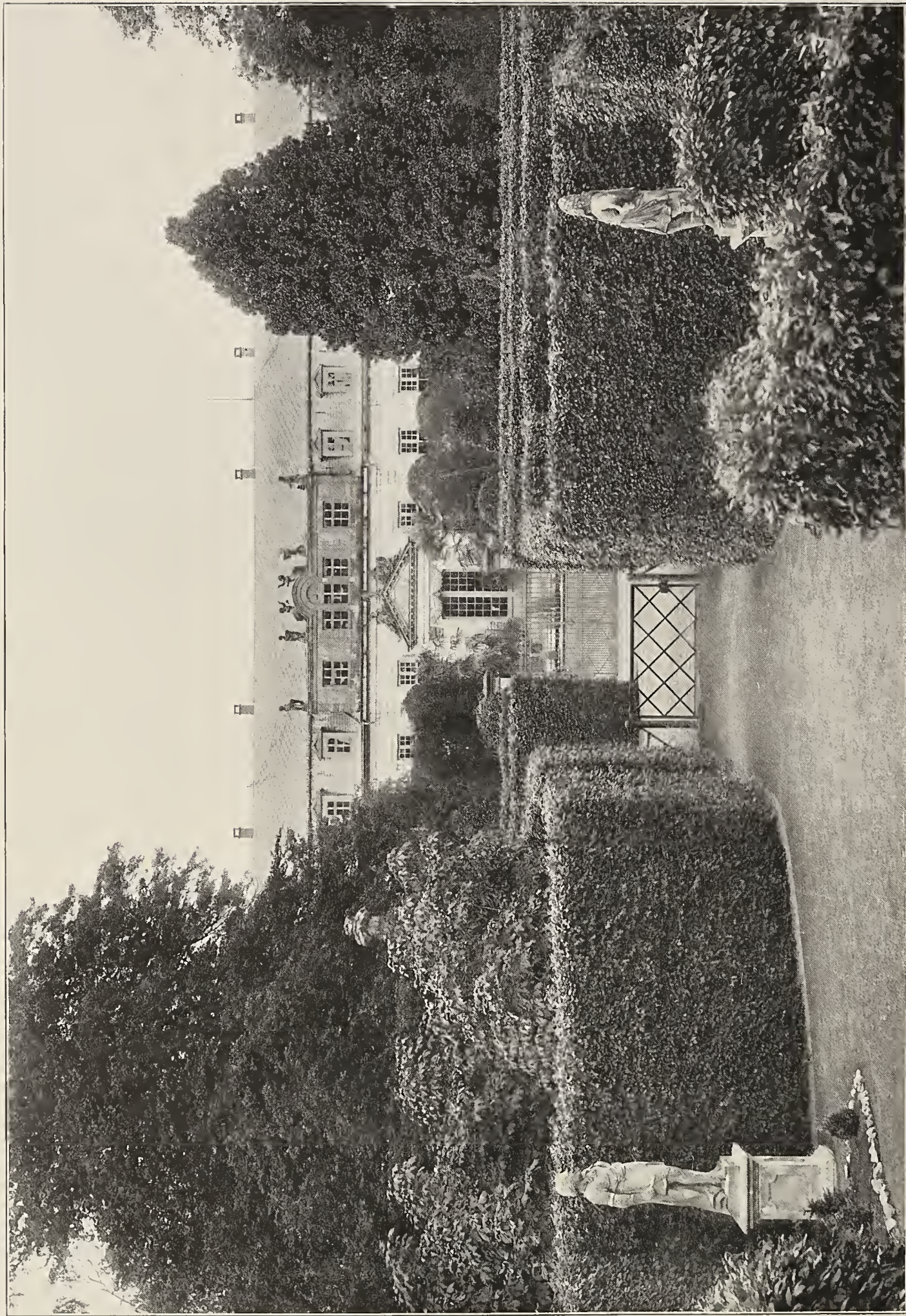
THE ENTRANCE TO THE STABLES FROM THE FORECOURT

roughcast of shell lime and marble dust. This composition has been proved enduring and has the tendency to become a fine white ivory tone with the action of weather and time. The roof of the house provides a sharp contrast to this in being covered with blue black Pennsylvania slates, and the walls surrounding the property are capped with red tiles.

In the center of the second floor of the house is a large hall lighted from the roof and surrounded by the owner's suite of rooms and also by three guest rooms. From all the windows, except those on the north, superb views of the sea can be had through wide arcs of vision.

The stretch of land between the house and Bellevue Avenue has been designed as an integral part of the scheme, which ties together every portion of the property. Axes of rooms and vistas of the house become the center-lines of the outdoor spaces, all of which are arranged with a clear sense of what the French term *l'œil du plan*, a proportion and balance of parts which should be apparent in every good architectural scheme.

Two terraces lead from the salon to the level of the ground, and beyond a beech and an oak tree lies a fountain basin, forty feet in diameter, marking the center of a sunken space whose four parterres correspond to the width of the building. These parterres are bordered with flowers, and four large box bushes grow in their corners. The hedges are of Californian privet and the walks are of turf. High masses of shrubs are to be reared on each side of the sunken garden and in the corners of the grounds nearest to Bellevue Avenue are clumps of such tall trees as the pine, spruce, taxodium, liquidambar and the plane. Between these groves is a dense plantation of Japanese and American pyramidal conifers, providing a background to the garden when seen from the house, and in front of which it is likely that statuary will be placed. Outside this thicket, the surrounding wall of the grounds is replaced for a distance by an iron fence, more hospitable to the eye, and giving to the public highway a view of the ornamental growths within.



THE ORANGERY AT HERRENHAUSEN



The Herrenhäuser Allee, designed by Le Nôtre

THE ROYAL GARDENS OF HERRENHAUSEN

A WORK OF ANDRÉ LE NÔTRE AT HANOVER, GERMANY

By GEORGE F. KONRICH

With Photographs made especially for House and Garden

IN the garden art of Germany there is no park so worthy of repute as the magnificent Royal Gardens of Herrenhausen, the residence of the royal family of Hanover, one of the kingdoms which lost their individuality in the Austro-Prussian war of 1866. The gardens lie about a mile and a half westward of the city of Hanover, with the streets of which they are connected by a beautiful avenue 150 feet wide and divided by four rows of dense linden trees. This avenue is known as the *Herrenhäuser Allee*, and was constructed in 1726 by Le Nôtre, the famous landscape architect of Louis XIV of France. The avenue's long lines of foliage, seemingly interminable, extend unbroken toward the horizon and enclose three thoroughfares enjoyed as a public driveway and promenade. The space in the center is used for carriages, that on the one side by pedestrians and on the other by horseback riders.

To the west of this avenue, or upon the left of the illustration at the head of this article, lies an extensive English park built by the royal gardener Schaumburg for George IV of Hanover, between the years 1835 and 1842. In the name of these grounds, the *Georgen-Park*, is memorized the name of its founder, who here erected his summer castle and surrounded it with stately trees stretching between devious paths

of the wildwood and opening here and there beside placid pools, still the haunt of stately swans which are seen gliding to and fro and bending to seize the children's crumbs.

The boundary of the *Georgen-Park* the farthest from the city is also the border of the Herrenhausen Gardens, so that these two parks (not to mention the *Berg-garten* and groves to the northeast of the castle) form virtually a single great planted tract which alone would give the city of Hanover an enviable distinction. The paths and avenues of the *Georgen-Park* emerge from the wood at the terminus of their larger neighbor, the *Herrenhäuser Allee*, and at this point is found the entrance to the Gardens of Herrenhausen.

The village of this name, first mentioned in history in 1022, was made the summer residence of Hanoverian royalty in 1665 by the arrival of the Duke John Frederick, who came hither from Celle. In the following year he began the laying out of the gardens and the building of a castle, but he died before completing them. In the refined simplicity of his broad low structure, the Italian architect Quirini, employed by the Duke, expressed the traditions of his native land and thus prepared the buildings of Herrenhausen to receive as a harmonious companion the French gardens which were



THE LUSTSTÜCK

HERRENHAUSEN



A VIEW FROM A CORNER OF THE LUSTSTÜCK

HERRENHAUSEN

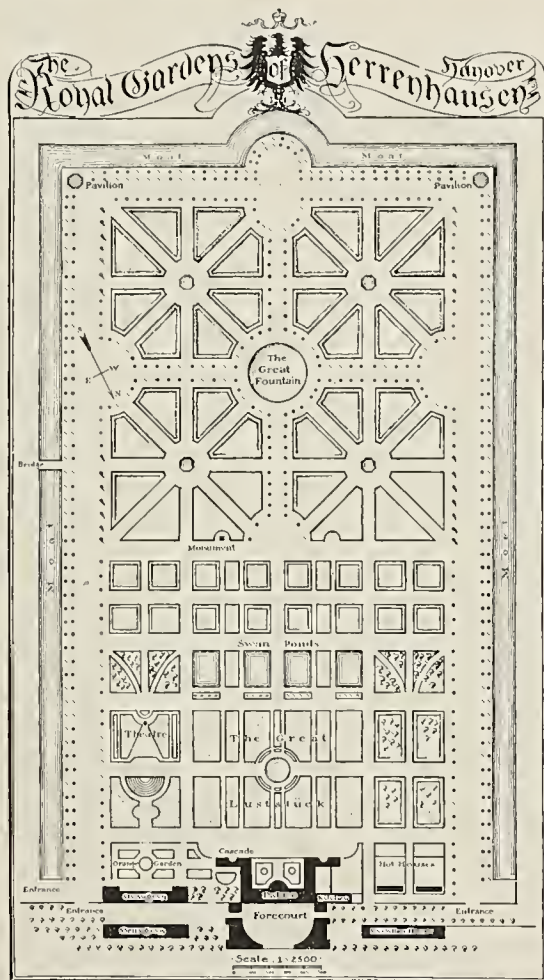


THE CASTLE FROM THE GARDENS

HERRENHAUSEN

later to surround them. The plan of these gardens is also the work of Le Nôtre, the designer of the adjoining avenue and famous for his Versailles and other parks in France. In this undertaking he was assisted by the gardeners Charbonnier, both father and son.

After the death of John Frederick, the work was completed by his successor, the Elector Ernst August (1679–1698), who in 1692 commissioned an architect, named Münter, to build the orangery. The Elector also had the plan of the garden enlarged and surrounded on three sides by a *graft* or moat 86 feet wide. His son, George Ludwig (1698–1727), ordered a second orangery to be built and the garden



THE PLAN OF THE GARDENS

Especially surveyed and drawn for House and Garden

again enlarged, so that it now covers about 120 acres of ground.

It is in the form of a rectangle and, as will be seen by reference to the plan, is bounded on three sides by the water courses. On the fourth side it is enclosed by the castle, the orangery and a high wall. Along the moat extend avenues bordered by three rows of linden trees, the corners where they intersect being marked by pavilions in the form of small Roman temples. These avenues enclose the units of the garden, which are composed of several distinct sections. The one immediately in front of the castle is the *Luststück*, as the Germans designate a rich and ornamental arrangement of parterres.



THE STAGE OF THE GARDEN THEATRE

HERRENHAUSEN



THE SECOND ORANGERY AND ITS GARDEN

HERRENHAUSEN



THE GREAT FOUNTAIN

Here in summer is an abundance of flowers, consisting of a great variety of roses, large beds of verbenas, heliotrope and geraniums. Near the surrounding trees, rhododendrons thrive, and their early burst into bloom is one of the finest sights at Herrenhausen. There are no curbs or hedges to the paths, and the area has the vast openness so characteristic of the parks of France. Twenty colossal sandstone statues of antique heroes, standing at the corners formed by the paths, ornament this great stretch of parterres, in the center of which the walks encircle a pool where gold-fish disport in the purest water between groups of jetting fountains.

At one side of the *Luststück* is the garden

theatre, a most interesting feature designed to amuse bygone rulers. Beneath arching trees, making a sylvan vault overhead, are the *coulisses*, formed of high hedges, and the stage decorated with rows of statues. The amphitheatre opposite comprises seven terraces, where numerous spectators were accommodated to view the open-air performances which were held before the Hanoverian Court in the middle of the last century.

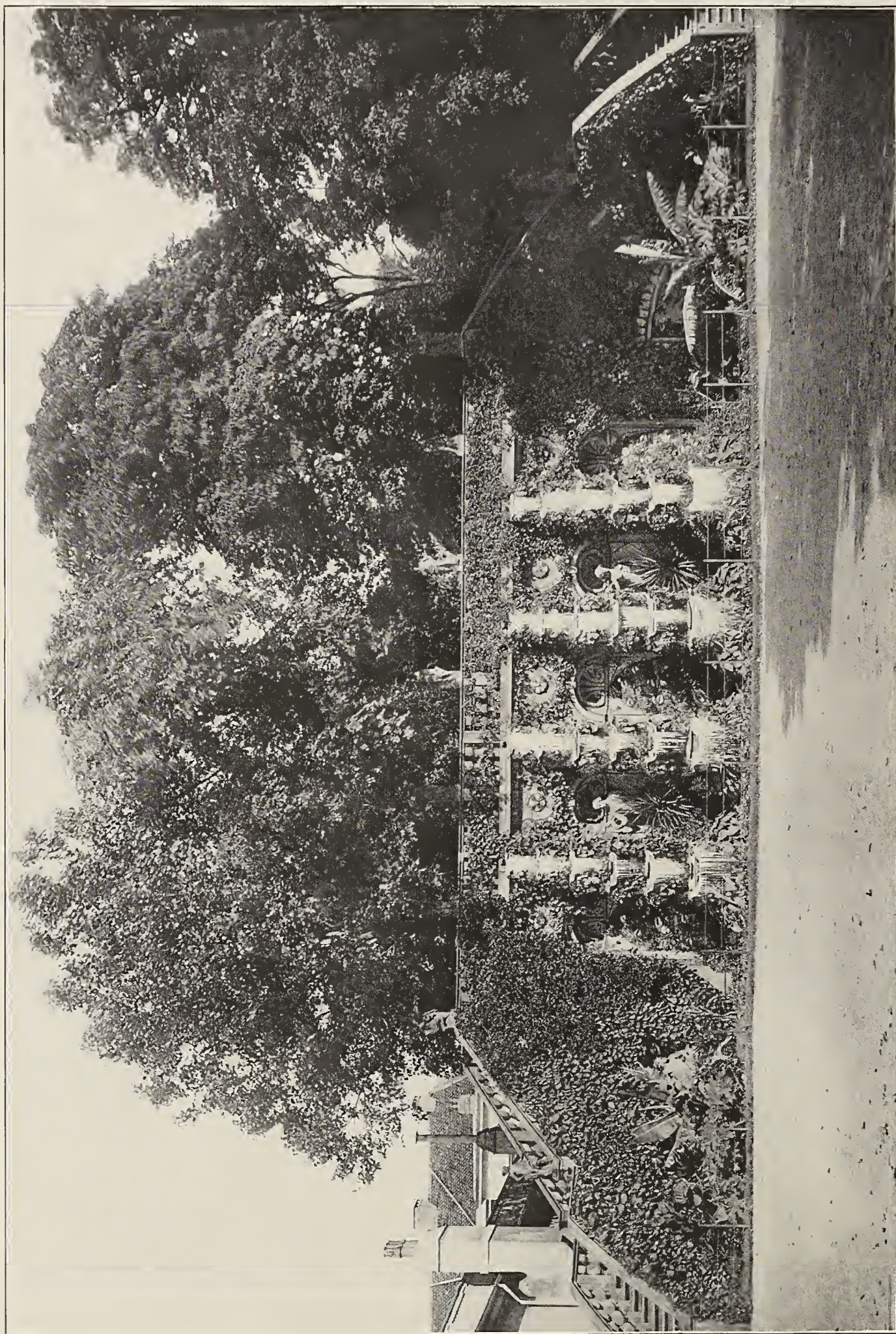
Passage from the *Luststück* to the next section of the garden is made between a series of quadrangles walled by high hedges and enclosing ponds in which German carp are reared.

The entire remainder of the garden is traversed by hedges of hornbeam, forming large squares and dividing the intervening space into small triangular plots devoted to the propagation of fruit and vegetables and of shrubbery intended to take the place of that which fails or dies on the ground from time to time. A number of these minor walks comprise a square which lies in a diagonal relation to the general plan. Where its corners intersect the large boundary avenues are open semicircular areas, the extension of the gravel walks. Frequent signs announce that the greater part of these walks are for pedestrians, and vehicles are permitted only on the two central avenues.

Beside one of the wider drives is a monument to the Electress Sophie, reared on the spot where she died from a paralytic stroke,



THE MONUMENT TO THE ELECTRESS SOPHIE



THE CASCADE AT HERRENHAUSEN

June 8, 1714. Architects may deem it fortunate that this tragedy occurred at a point which enabled the monument later erected to be viewed as the terminus of a long vista through the grounds. Under a sandstone vault erected by the architect Shuster in 1866 was placed twelve years later a large statue of the Electress, carved in Carrara marble by Prof. Englehart.

There are few Hanoverians who do not speak with admiration of the waterworks at Herrenhausen, particularly the Great Fountain, which is widely known by the vertical jet of water which it tosses 220 feet into the air. The stream rises from a basin which is level with the center of the garden, and the volume of water thus scattered by the wind far above the heads of spectators is the central jet in a group of gracefully curving sprays at the base. There are other fountains in the grounds whose jets take the forms of sun's rays or the shape of tulips, but the most beautiful, perhaps, of all the waterworks is the so-called Cascade. This occupies a wall of the eastern

wing of the palace, and it consists of several vertical rows of five small basins attached to the wall. The water entering the upper basin overflows and enters and overflows in turn each succeeding one below. Between each series of basins are niches containing statues, and the walls are roughly stuccoed and partially covered with vines. Enrichment by means of plants is completed by magnificent blooming specimens which grow in pots placed upon the ground, and in the sward before the wall the *Gunneras scabra*, a native of Chili, attracts much attention. Curving stairways enclose the cascade upon either side and ascend to a grove above.

For the operation of the waterworks a system of force-pumps is used. It is located about three hundred yards to the southwest of the garden, near the village of Limmer, on the River Leine. The first plan of them was made by the English minister Benson, at the beginning of the eighteenth century. They were then finished by an obscure mechanic named Ostrader, and between the



A STAIRWAY TO THE GROVE

HERRENHAUSEN

years 1860 and 1863 were rebuilt by the architect Hagen.

East of the cascade, in front of the conservatory, is a large space which is separated from the main grounds by an iron gate. This enclosure is called the Orange Garden, and in summer the trees belonging to the royal conservatory are placed here. In addition to the orange, bay and myrtle trees there are some fine specimens of *Magnolia grandiflora*, *Hybiscus Syriacus*, *Arbutus Unedo* and pomegranate trees. Lastly we must not forget to mention the fine assortment of fruits which is cultivated in the west wing of the castle.

The principal interest attaching to the interior of the palace centers around the frescoes of the dining-room, executed by the Italian, Tomaso, and representing scenes in the history of Troy. Both wings of the building are occupied by the living-rooms of Ernst August and of the Electress Sophie. Forming part of the latter's suite is the room where she passed many hours in conversation with one of Germany's greatest philosophers, and from this circumstance the apartment has since been designated "The Leibnitz Room." Unfortunately the interior beauty of the buildings is not now to be enjoyed by the public, for neither the palace nor the conservatories are at present open to visitors.

In the castle it is said William I, afterward the late Emperor William I, found protection on his escape to Berlin in 1848. It contained at one time a very good collection of sculptures and paintings, but these were removed about the year 1866. It was at Herrenhausen that the first Elector of Hanover ended his life, January 23, 1698. On September 3, 1725, the agreement of Herrenhausen was settled in the castle, by



THE FOUNTAIN BEFORE THE OLD ORANGERY

which document England, Holland, France and Prussia united against the Emperor, Charles IV, and his ally, King Philip of Spain. During the fateful days of June, 1866, the blind George V of Hanover here received the declaration of war which quickly filled his realm with hostile Prussian troops.

After the capture of Hanover, Herrenhausen was for a long time under the administration of Prussia. Only in the last few years has it been returned to King George's son, the Duke Ernst August of Cumberland, Duke of Brunswick and Lüneburg. The large gardens remain in their former condition, but recently an attempt has been made to improve the *Luststück* by restoring some features in accordance with the plans of its designer, the papers being still in existence after this portion of the estate had suffered changes. In strolling through the green alleys of the garden, between the fountains and cascades, the statues of stone and lead, and resting the eyes upon the deep perspectives of the hedges; in contemplating these still surfaces of water and the symmetrical lawns, our thoughts turn to the overtaken past and mark the difference between the taste of those days and that of our own. We realize that an age has not only passed away but has been buried under modern customs and ideas which bring no such beautiful place as Herrenhausen into being.



The Southern Side of "Overlea" from the Hill showing the Growth of Nine Years

WHAT CAN BE DONE IN TEN YEARS

AT MAKING A COUNTRY HOME—III.

By MARY C. ROBBINS

(Continued from the November number of *House and Garden*)

VINES AND SHRUBS

THE proper disposition of shrubs about a place requires almost as much thought as the planting of trees, with this advantage, that they can be more easily moved about if one is dissatisfied with their first situation.

On small places, sometimes it is better to furnish with shrubs than trees, as they do not dwarf the size of the grounds, and can be disposed picturesquely so as even to seem to add to the extent of the place.

In our own case, we thought we had room for everything in the barren space which had to be filled as rapidly as possible, and it was not more than three years before we found that we were everywhere overcrowded, and that it would have been better to be more patient and set out fewer plants.

The very first necessity is to link the house to the ground by growing things contiguous to it. It is wonderful to see the coziness and homelikeness induced by even one vine to drape the bare outlines of a dwelling, and make it seem a natural growth from the soil. The most obvious and quickest growing of these vines is the Virginia creeper, which it is well to set out for a quick cover, even if others are wanted for permanent use. Over an open veranda, which it is desirable to shelter in summer, and to leave exposed for light in winter, we have found great satisfaction in the Dutchman's Pipe (*Aristolochia Sipho*), a climber with very broad leaves and a tiny, pipe-like blossom,

wholly free from insects, which, allowed to grow over a wire-netting frame, affords a roof of soft bright green, almost impervious to a summer shower.

Broad covered verandas over a house intended only for summer use are well enough, but, for an all-the-year-round dwelling, they are often an annoyance, as they shut out sunshine and light from the lower rooms. Consequently, if the only place for a piazza is on the south side, it is well to trust to vines almost alone for shade, after providing a railed balcony to sit upon. Some small part of the veranda should be covered, and if possible arranged for glassing in during the winter months; but on the whole, particularly in a New England home, sunshine is the dearest necessity for nine months of the year; and in the hot season the southern breeze prevails and the sun rides high, so that well exposed windows in that direction are the pleasantest.

For a cold exposure, we have found the Japanese *Akebia quinata* a most satisfactory twiner. It has a quaint, claret purple colored, fragrant little blossom half hidden by a delicate foliage of five leaflets, and is both graceful and hardy. It loves to run over trees and arbors, and is a good plant for covering pergolas and trellises.

The ever-blooming Japan honeysuckle (*Lonicera Japonica*) is one of the most charming plants to grow about a house, where its

delicious fragrance can drift in at open windows. In mild winters it keeps green nearly till Christmas, though in severe ones it sometimes dies down to the root. It is not well to plant it in too exposed situations, but on the south side of a house it is always ornamental.

Powerful vines like the wistaria and the trumpet creeper (*Bignonia radicans*) should be provided with supports, as they sometimes do damage to a house, the former, from the mighty twisting power of its strong stem, and the other from its tendrils, which push underneath shingles and dislodge them; but over a porch they are always picturesque and handsome when in flower. Nothing is more effective than the great blossoms of the *Wistaria grandiflora* depending from the roof beams of a pergola, but they are less appropriate for house decoration, and should be grown, as they are in Japan, over a stout framework above an outdoor room or loggia. A handsome vine to use is the small leaved grape from Japan (*Vitis heterophylla humulifolia*), which has leaves like those of the hop, and little pale blue berries the size of a pea. For a quick growing annual *Cobia scandens* is unsurpassed, as it will cover a trellis in the course of the summer, and enliven it with great bell-shaped blossoms of various hues. *Clematis paniculata*, which shows great masses of fragrant white flowers in



"OVERLEA" IN 1903

A View from the Street showing a Fifteen Years' Growth of the Larger Trees

the late summer, is very beautiful to cover the railings of verandas or to climb over roofs, where it hangs great sheets of blossoms to the breeze. It thrives best in the eastern and southern exposures.

After the vines have been set out, it is well to mass about the foundations of a house dwarf evergreens, which at all seasons are beautiful, and form a connecting link with the soil, after the leaves of deciduous plants have fallen. For this purpose one can find most beautiful varieties of *Thuja* in pyramidal or globose shapes, with dark green or golden foliage. The Japanese cypress (*Chamaecyparis*) is another beautiful dwarf tree, which can be kept closely pruned with impunity. Junipers and yews and dwarf pines also can be massed with good advantage, and the common red cedar (*Juniperus Virginiana*), with its columnar form, makes a stately sentinel on each side of a door-step or gate. The exotic trees have to be obtained from a nursery, and with careful protection in exposed situations during the winter, the varieties of *Thuja* have proved hardy with us. Yews are tender, and in some gardens they are planted in tubs and put under cover during the severe months.

The management of shrubs about a place, unless it is very large, is difficult. For picturesque effect, masses of them disposed along a boundary, with deep bays to break the straight



"OVERLEA" FROM THE SOUTH LAWN

After Fifteen Years

lines, are very desirable. In early spring the blossoms are lovely, and if some are selected for their fruitage, the gleam of purple or scarlet berries will afford a fine bit of color even after the leaves have fallen. Set out in this way the individual shrub is sacrificed to the grace of the mass, and therefore for boundary planting it is not well to choose rare specimens which need space to show their beauty. It is in arranging single shrubs so as to avoid a spotty effect, that the chief difficulty arises, and it is impossible to give general directions that will apply to all localities.

On this old place, when the ancient shrubs had been left to themselves for years, the lilacs have grouped themselves into natural and charming lines. White, purple and Persian ones bloom in succession at their own sweet will, making a pleasing composition with an old well and a great clump of box each side of the doorway. This box-arbor is really the pride of the place, for there is none like it in New England. A hundred years ago, or more, some of the Cushings, who have dwelt here ever since 1634, must have had a square flower bed encircled with a border, which was trimmed for years and years; but at length, it was neglected, and the plants, being of the tree-box variety, and not the dwarf kind now employed, went on growing, while at present they form a compact mass over ten feet high around an enclosure. Some of the trunks are four inches in diameter, showing the great age these very slow growing bushes have

reached. From a distance this box-arbor somewhat resembles a huge green sponge; but its massive, glossy curves are eclipsed by the freer growth of the adjoining lilacs, and topped by the great round outlines of the elms centuries old, which once overshadowed the venerable house.

The shrubs massed along the boundary came from the Arnold Arboretum, and are such as are there used in profusion for similar purposes, as they are hardy and take care of themselves. This shrubbery is now only fertilized by mulchings of grass when the lawn is mowed, but it is always luxuriant, full of flowers in spring and early summer, and bright with berries in autumn.

This group contains lilacs and syringias (*Philadelphus*) in variety, bush honeysuckles, white and pink (*Lonicera tartarica*), high bush cranberries, (*Viburnum opulus*), various varieties of *Cornus* and *Diervilla*; also *Rhamnus frangula*, *Caragana micropholis*, spiræas in variety; *Rosa canina* and *Rosa multiflora*, with blush and other hardy roses to give a touch of bright color in the foreground; also we added *Pyrus Japonica* and *Kerria*, with various other shrubs which struggle to overtop each other. Over these the wild clematis throws a mantle of bloom here and there; *Forsythia*, in early spring, stars it with yellow, and barberry sprinkles it with scarlet in the fall. Somewhere a blossom is always lurking to surprise you. A bit of golden rod or aster strays from the hill, or a columbine sown by the birds perks

up its purple head. There are larkspurs in some of the bays, tall and blue against the rose-bushes, and now and then the moist shadows shelter a big agaricus which serves for an addition to our dinner.

Along this shrubbery, sunny in the morning, well shaded in the afternoon by the trees behind it, is the grassy walk to the hill, now carpeted with pine needles and covered with a forest growth of trees that were barely visible above the sod ten years ago.

Of all the single shrubs we had set out, I think the



SHRUBS MASSED ALONG THE BOUNDARY



THE OLD BOX ARBOR AT "OVERLEA"

Pyrus baccata, a small tree which is kept pruned into shrub-like shape, is the one which best rewards our care. In the very early spring it never fails to send out shoots of deep roseate flowers in pendulous clusters, completely hiding the young leaves. *Pyrus Parkmani* also has rosy buds, which open into white, and every alternate year our tiny tree hangs full of beautiful red berrylike crab apples, which make it a perfect wonder to the passerby and a delight to belated birds, as the seedy little fruit hangs on all winter. These Japanese crabs make one understand the pilgrimages made in Japan to see the early blossoming of the fruit-trees, for they are certainly a joy forever. *Berberis Thunbergii* is also a beautiful contribution to our shrubberies from Japan, with its compact green head, tiny leaves and yellow blossoms; and nothing is more graceful and feathery in early spring than the white sprays of *Spiræa Thunbergii*, which are almost the first to come forth.

To catalogue the various interesting and beautiful shrubs which require space to show

their wonderful beauty is beyond the compass of a brief article. A list of them would mean little, and directions for planting almost futile, since conditions vary so greatly. Suffice it to say that it is never well to overcrowd one's grounds, but to let the rare single shrubs have the force of surprise in an unexpected spot, often hidden from the casual observer. These can perhaps be more properly treated as adjuncts to the garden, since they form an important part of its adornment. Before planting, it is wise to visit a nursery in the blossoming season, to study the desired shrub, and learn what are the conditions for its best growth and development. Above all, to find out how much space it requires, so as not to set it out too near a driveway or walk, where it must necessarily become one-sided. It is very hard to realize the circumference these little twigs will soon attain, and it is a common thing to see them crowded together and planted where either they or the walk must soon be removed.



The Coming of Night
A Panel executed by William Fuller Curtis for Mr. Parker Mann's Library

WILLIAM FULLER CURTIS, PYROGRAPHER

By LEILA MECHLIN

THE medium through which an artist finds expression is on the whole of small significance save as its individuality is impressed upon the character of the utterance. It is immaterial to us today whether Praxiteles and Raphael spoke in marble or in pigment save in so far as the medium colored their expression. There is, however, an interest in the medium alone worthy of consideration, as each material has peculiar attributes and is specially adapted for the rendering of certain themes.

Over eight hundred years ago in the Old World certain men with artistic temperaments developed step by step the art of painting. Pushing on beyond the borderland of past experience, these men created what they had never seen. They were the discoverers of a new medium, the pioneers of a new world. In a somewhat analogous way William Fuller Curtis has begun the development of the art of burnt wood, for, leaving behind the common usages of the craft, he has pushed on into the realm of the sculptor and the painter and created a new art. Neither in Europe nor America, in past ages nor today, has work of a similar character been done.

Returning from a course of study abroad about ten years ago, he saw in the home of a friend a table and other articles of utility decorated by means of a hot point or a small flame, a process known as pyrography. They were cleverly done and novel. He became interested in the medium and determined to try it. At first his productions were of the stereotyped character, but in 1894 he executed a semi-decorative, pic-

torial panel, which, partly as a curiosity, was hung the same year in the Society of Washington Artists' Annual Exhibition. From then onward each new work has shown steady development, though each at the time of its execution marked the limit of his power.

In the process of production Mr. Curtis pursues a method not unlike his fellow-artists of the brush. After carefully studying his theme and getting the general composition well fixed in his mind, he draws it with great clearness and accuracy on the surface of the white wooden panel; then certain parts are carved, and the surroundings cut away from others which are to be in bold relief. Finally the whole is modeled and shaded by the burning pencil. Each step is marked by thoroughness and possesses individual interest, and for the artist critic it would be difficult to say which was the most attractive. Instead of a hasty sketch giving the construction of the design, Mr. Curtis' pencil drawings accurately represent the work as it will be when completed, every detail is shown, and no important feature is slightly passed over; the outlines are direct and unequivocal and the shadows sculpturesque and significant. This work is seemingly lost in the application of the burning pencil, just as the drawing on the canvas is obliterated by the paint, but the pyrographer does not count this labor vain. It is indeed much as the painter uses his brush that Mr. Curtis handles his fiery little instrument, producing with it not only light and shade but effects of color and atmosphere which are at the same time charm-



"Three Fair Queens who stand in silence near his throne"

The Lady of the Lake holding Excalibur

Arthur and Merlin

KING ARTHUR

A Series of Panels executed by William Fuller Curtis, now in the possession of Robert D. Benson, Esq.

ing and surprising. Breadth and freedom, large effects and the smallest minutiae are shown in one and the same panel, rendered moreover with exquisite finish.

Mr. Curtis possessed from the beginning an intensely artistic temperament, a keen appreciation of subtle beauty, and a breadth of comprehension which included literature and music in its definition of art. On these natural qualifications was laid, in the best Paris schools, a foundation of knowledge of the a b c's of art, and to them was added ideals found in the great galleries of the Old World. All of which, however, without his ability for application, his originality of thought and dogged perseverance, would have been of little avail.

At first he had little idea of becoming a specialist or of the possibilities within the scope of the

new medium. Gradually, as he worked, these possibilities presented themselves. Step by step progress was made, each completed effort witnessing a widened vision. As he became more expert in the use of the burning pencil, greater gradations of tone and a finer rendering of texture became possible, and when the limit of these was apparently reached the artist took up the carver's tool and found a new and untrod field before him.

Subjectively as well as technically there was marked progress. From the conventional

decorative *motif* the first advance was to the painter's realm, when he executed a full length portrait of Mrs. Robert Coleman Child, his sister and fellow-student, who as a pastelist, is rapidly winning distinction. This work was far from satisfactory, however, and proved that such subjects



ST. AGNES OF MONTEPULCIANO

A work of William Fuller Curtis, now in the possession of Mrs. George Westinghouse

were not those for which the medium was best adapted. It was, nevertheless, a forward step, a striving for something better, and led in turn to that higher phase which today claims a unique place among the fine arts.

This is a combination of the pictorial and the decorative. It is literary, allegorical and picturesque, and is especially suited for either domestic or ecclesiastical architectural adaptation, belonging properly to that class of work which is coming to be generally, though somewhat ambiguously classified as "ideal art."

A panel for Mr. Parker Mann's library was the earliest example of this style. It represents allegorically the coming of night. Five female figures are seen in it as through a narrow, oblong window, passing in procession across a landscape background, each symbolizing a spirit of night. One calls the winds, one holds in her hands the crescent moon, one carries a frog—typifying the sounds heard at night—a fourth bears a burning censor, and the fifth holds in her arms a bunch of nodding poppies—symbol of sleep. The background is made up of panels which have been cut out, thereby giving an unusual effect of depth to the woodland which they picture. It is carved as well as burned and has a glint of gold behind the trees to suggest the setting sun and day's departure.

The next important work in order of execution was a smaller panel which has passed into the possession of Mrs. George Westinghouse, picturing little St. Agnes of Montepulciano and two of her devotees. This was characterized by a medieval simplicity and

showed a marvelous rendering of elaborate material in the draperies.

A more elaborate panel of King Arthur, now the property of Robert D. Benson, Esq., of Passaic, N. J., followed, and marked a noteworthy advance, for it was in this work that Mr. Curtis dipped for the first time into the rich depths of literature and dared an original interpretation. The work is a series of three complete panels framed as one. The central one of these pictures is the Lady of the Lake holding "Excalibur," that to the right Arthur and Merlin, and to the left "Three Fair Queens, who stand in silence near his throne."

Yet with more subtlety, more originality, greater art and deeper meaning, he wrought for Mr. Edward Lind Morse's handsome Washington studio a panel representing the "Angel of the Darker Drink," taken, it will be remembered, from the familiar lines of the Rubaiyat:

"So when that Angel of the Darker Drink
At last shall find you by the river brink,
And offering his Cup, invite your Soul,
Forth from your Lips to quaff—you shall not shrink."

This is also made in three sections—a central main panel and two narrow side panels. On the principal panel is pictured the Angel holding his bitter cup to the lips of a fair young woman, and gruesome as the subject is there is poetry, dignified solemnity and true sentiment in its interpretation. It is so contrived that the Angel's dark, heavy wings are turned forward in such a position that they express active support and at the same time terminate the figure without abruptness. The faces of the Angel and the maiden are chaste and soulful; the



"HEAR NO EVIL, SEE NO EVIL, SPEAK NO EVIL."
A Series of Panels executed by William Fuller Curtis



LOVE AND LABOR GLORIFYING LIFE

A new work recently completed by William Fuller Curtis

lines of the composition are long, sweeping and graceful. It is carved and burnt and the color is rich, many toned and strong. The trees and foliage occupying the terminal spaces are a dark red-brown, whereas the distant fields which form the background take on the tone and quality of gold.

The next important theme which Mr. Curtis chose for rendering was the famous adage of the Three Sacred Monkeys of Nikko—"Hear no evil; see no evil; speak no evil." Of this he gave a free translation, substituting young women for the Darwinian characters and introducing chattering little parrots for the gossip element. In this, as in the Rubaiyat panel, there was a meaning beneath the surface to be discovered by the observant, yet so adroitly was the moral pointed that it at no time intruded upon the artistic or decorative feeling which dominated the work.

"Love and Labor Glorifying Life" is a new work this artist has now about completed.

Mr. Curtis was born in February, 1873. He is a nephew of the late George William Curtis, the famous editor and distinguished man of letters. After a general education he went abroad in 1890 with his sister to study art. First he entered the studio of Julius

Rolshoven, of Detroit, who was then living in Paris. Later he enrolled himself as a student in the Julian School, where for two years Tony R. Fleury and François Flameng were his instructors. Then came a winter spent in Italy.

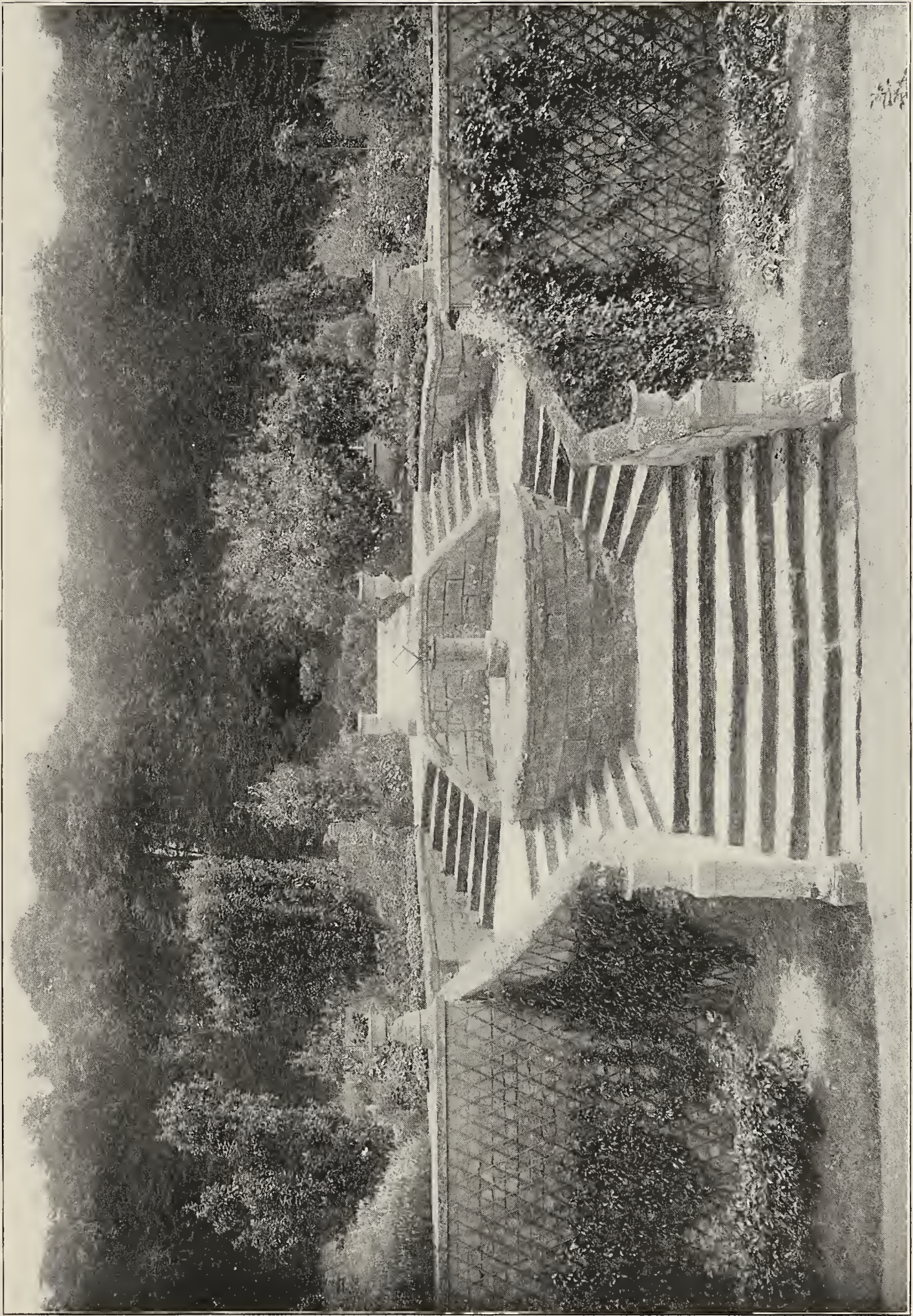
Returning to America in 1893, he spent three years in New York making pen and ink drawings for illustration. Since then his winters have been spent in Washington and his summers in a delightful artist's workshop at Ashfield, Mass.

During his last term in the Parisian school he received the prize for the best drawing in a competition including members of all the several schools, and in 1902 he was given for his burnt wood panel of St. Agnes the third Corcoran prize in the Society of Washington Artists' Annual Exhibition. His work has developed rapidly, the power of the medium and his own uncommon ability being demonstrated chiefly during the past three years.

What further possibilities the medium may possess none can prophesy with assurance, but to suppose that the artist has already reached the limit of his powers would be as unreasonable today as it would have been ten years earlier, when pyrography had no place among the fine arts.



"The Angel of the Darker Light"



THE GARDENS OF THE BENEDICTINE ABBEY AT JUMIÈGES, NEAR ROUEN, FRANCE



PORCH OF A HOUSE ON LINDEN ROAD

BOURNVILLE

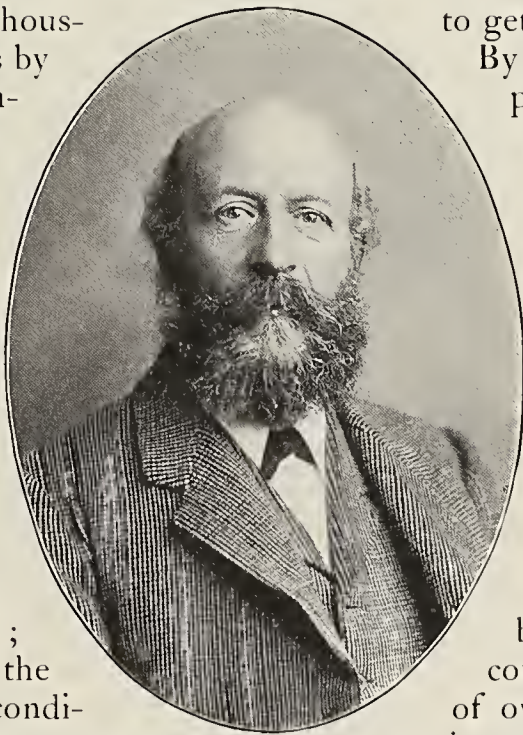
THE BOURNVILLE VILLAGE TRUST

By LONA BARTLETT

THE question of properly housing the poor of large cities by placing them in an environment that will tend to develop their higher faculties and to enable them to enjoy some of the comforts of clean living is one of the most important problems that confronts mankind today. It can no longer be put aside, for upon its solution depends in a great measure the stamina and morality of generations to come. Pay but one visit to the slums of any large city; witness the filth, the squalor, the misery of life under such conditions, and immediately there comes to mind the question, why, in such an enlightened age, must this be?

This question is answered: it need not be. Vile conditions of living need not be tolerated by the poor because of their lack of funds to purchase those things necessary for healthful living, nor is it necessary for crowded tenements to exist. And in order to obtain wholesome conditions and normal lives they must be done away with. From bad sanitary arrangements and miserable homes it is only possible for a diseased people to spring—diseased in mind and dwarfed in physical attainments.

To overcome this problem, which presents itself in a greater or less degree in every city in the world, there has been but one solution—



GEORGE CADBURY, ESQ.
The Founder of Bournville

to get the people back to the soil. By this is not meant to depopulate the city for the purpose of making thousands of small farmers, but to take portions of the congested areas of large cities and move the people into the country where manufacturers would have established plants that would enable the workers to continue their occupations under happier and more sanitary conditions; the space selected for the new towns being so arranged that there could never be any possibility of overcrowding by reason of any increase in population.

Naturally the countries that are most urgently confronted by this difficulty are those older than America, and where natural resources have been exhausted and the limit of human endurance reached, where the deterioration of the national physique has become apparent even to those classes which have not themselves suffered. England, with her usual regard for the humanities, has done more than any other nation toward the solution of the housing

problem. And the observer may easily see a future when our own conditions here may become like those in Great Britain, when the congestion of New York or Chicago will differ little from that of London, Birmingham or Manchester.



A VIEW OF LINDEN ROAD



HOUSES ON LINDEN ROAD

(See plans below)

BOURNVILLE

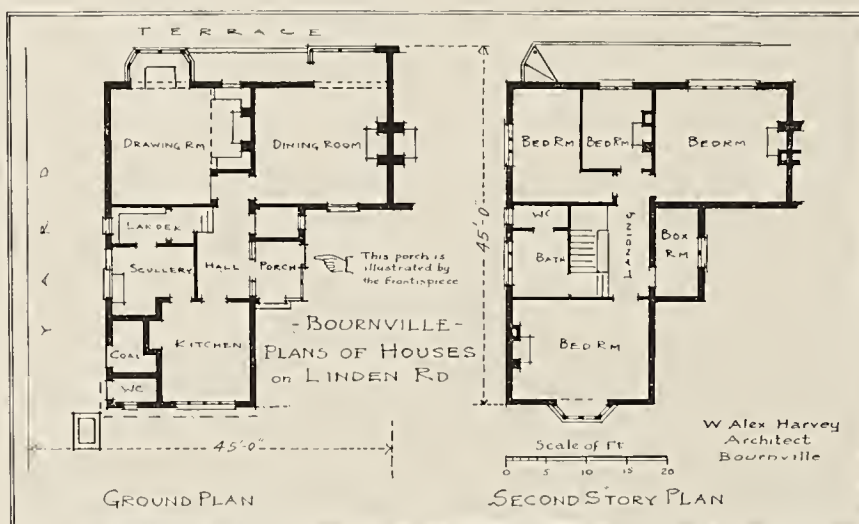
It is therefore believed that the progress made by the mother country in providing better homes for the working classes cannot fail to interest all Americans. English men and women of great character and integrity, of highest social standing and of unquestioned business sagacity, are sifting this problem to the bottom; and, although experiments along this line have been confined mostly to the efforts of a few individuals, the success accompanying the efforts of these people has already drawn to them the attention of two continents.

Thus far the plans formed for alleviating the condition of the workmen's lives have been to build villages near a town, allotting just so much space for factories or shops—say one-tenth; the remainder to recreation grounds and homes for

the people. Some plans have called for the removal of communities to areas far from towns, and, in some healthy spot, to create the ideal village independent of neighboring conditions.

A settlement of this sort is the model town of Bournville, the seat of the Cadbury Cocoa Works, four miles southwest of Birmingham. With the aim of giving his employees ideal dwellings, amid the delights of natural beauty and open-air life, Mr. Cadbury has expended about £180,000 in establishing the settlement, the beginnings of which date from the year 1879.

This model village of 330 acres contains 440 homes, housing about 2000 people. The average rental of very reasonable proportions for each inhabitant now brings in the sum of £5246 a year. The spirit of



PLANS OF HOUSES ON LINDEN ROAD
The left-hand cottage here shown; the other side is a counterpart



LIVING ROOM OF A HOUSE ON LINDEN ROAD

Illustrated on the page opposite

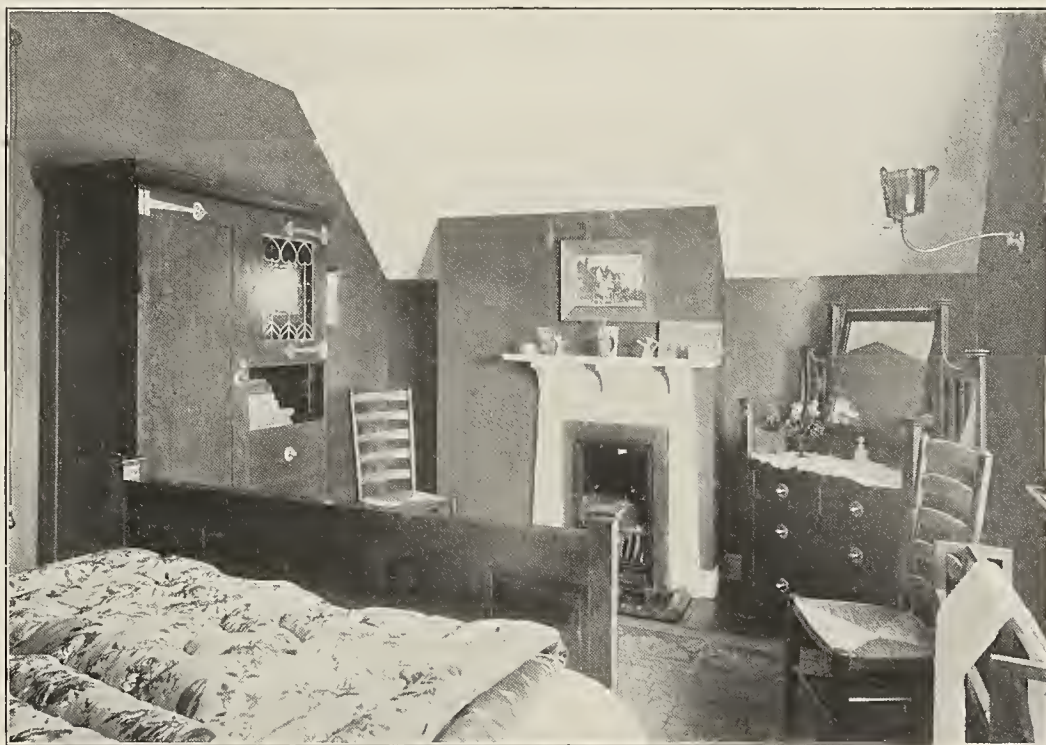
Mr. Cadbury's great undertaking can most readily be discerned by reading the clause in the deed by which he handed over the property to "The Bournville Village Trust." It is stated there that :

"The Founder is desirous of alleviating the evils which arise from the insanitary and insufficient accommodations supplied to large numbers of the working classes, and of securing to workers in factories some of the advantages of outdoor village life with opportunities for the natural and healthful occupation of cultivating the soil," — and further, "the provision of improved dwellings with gardens and open spaces to be enjoyed therewith." The perpetuation and extension of the Bournville settlement was handed

over to Trustees by this deed, December 14th, 1900. Mr. Cadbury retains at present a control of its affairs.

The revenue from the house and ground rents is paid to the Trustees, and, after providing for the maintenance of the property, is used by them in building more houses and in further beautifying and developing the estate. The gift is therefore absolute, none of the revenue returning to Mr. Cadbury or his heirs, but all being paid to the Trustees for the benefit of the community.

At first it was proposed to sell the sites and cottages outright, and thus create a class of small freeholders. The objection to this was the difficulty of insuring that the property thus sold would be administered by the new owner in harmony with the motives and wishes of the settlement. Finally it was



BED ROOM OF A HOUSE ON LINDEN ROAD

Illustrated on the page opposite



SEMI-DETACHED COTTAGES ON WILLOW ROAD

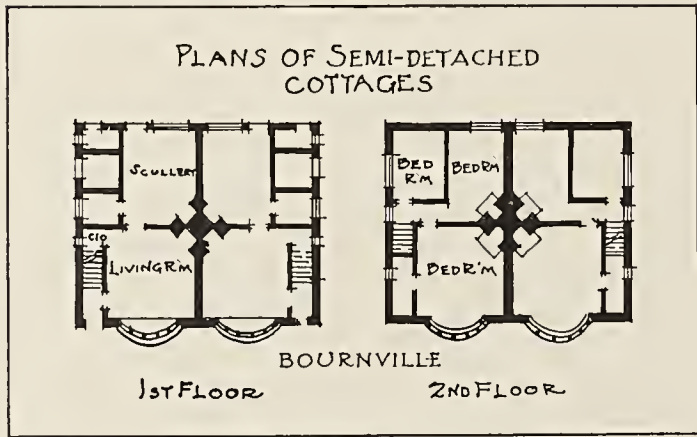
BOURNVILLE

decided to let the land and houses upon 999-year leases, inserting covenants in the leases insuring the accomplishment of the purposes of the founder.

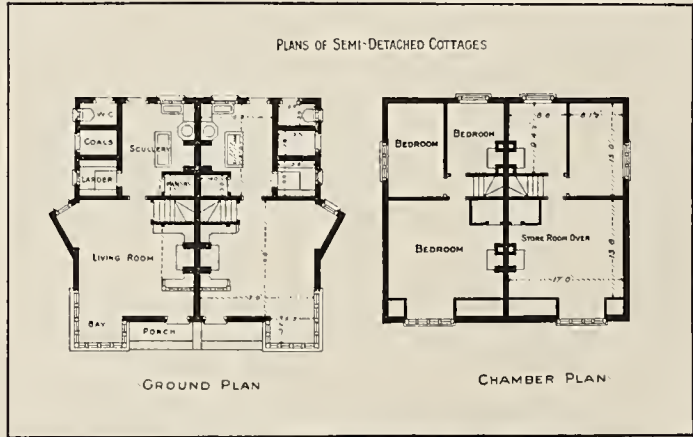
To assist those with insufficient capital who would desire to become lease-holders, mortgages were granted on the cottages, and money advanced upon most liberal terms. To individuals paying less than half the cost of the building, three per cent. was charged; to those paying at least half, two and one-

half per cent. was the rate. This system, meeting with the same objection as that which was advanced against the absolute sale of the freeholds, has been abolished, and the cottages are now only let to tenants upon the payment of weekly rent. These rents range from about \$1.50 a week, taxes included, to \$3.00 weekly, taxes not included.

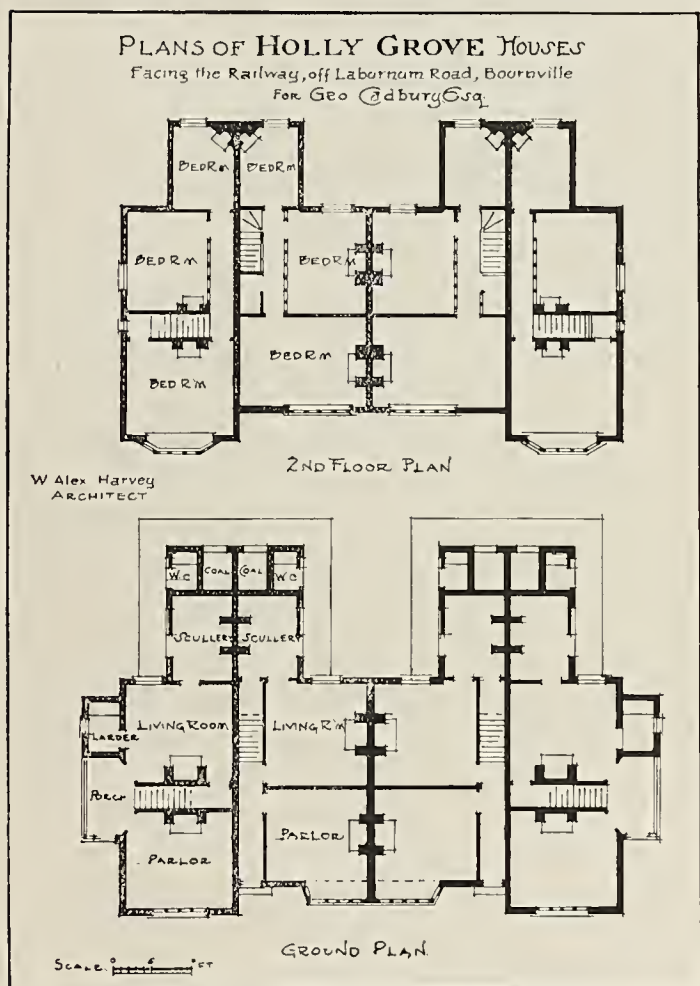
As may be seen from the plans, the smallest houses have but four rooms, two on the



PLANS OF HOUSES "A" ABOVE



PLANS OF HOUSES "B" ABOVE



PLANS OF HOLLY GROVE HOUSES

ground floor, two above. Other cottages have a living-room or kitchen, 16 feet 6 inches by 11 feet 6 inches; parlor, 13 feet 6 inches by 11 feet, and a bay window, 3



HOUSES AT HOLLY GROVE

feet 7 inches; scullery, 7 feet by 7½ feet; a lobby and a larder. Three bedrooms and the usual outhouses complete the accommodations. A covered bath is sunk in the floor of the kitchen.

The larger houses have similar accommodations, but the rooms are greater in size, and an extra bedroom takes the place of the linen closet. They have bathrooms also, with hot and cold water. It has been the aim of the architect, Mr. W. Alexander Harvey, to build all the houses as compactly as possible, and it requires but a glance at the illustrations to see how this end has been accomplished. He has ignored the scheme of plan necessary to city houses, that of



HOUSES AT HOLLY GROVE—FRONT VIEW

having the rooms of the house follow one behind the other with a stairway stuck into one side, and windows only on the back and front of the dwelling. On the contrary, they have been so built as to make all the rooms freely accessible to air and sun, and wherever possible the larder faces the north and the kitchen northeast.

The cottages are semi-detached in blocks of four, and no more than two homes are exactly alike. The houses are roofed with hand-made tiles of various colors, and common "brindle" bricks form the external walls. In many cases the walls have been white-washed, and the plinth or base-course tarred about two feet high. The woodwork is painted a bright green, or red, or peacock blue, etc. The casement windows so common

to England are universally used at Bournville; and whether open or closed, they add a great deal of picturesqueness to the exteriors of the houses. The interior walls of the cottages are plastered and color-washed with attractive tints. Dark, serviceable staining is the treatment of the woodwork in the halls, and brighter tones are found in the living-rooms. In some of the more expensive

houses, the best rooms are frescoed, and brass and iron grille-work play a part in the decorations.

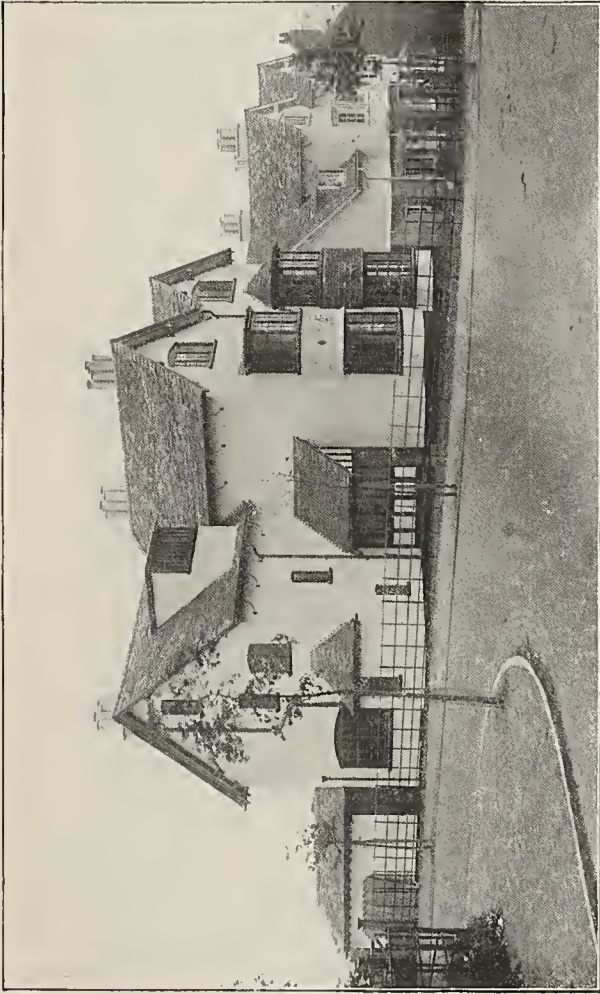
Much consideration has been given to the health of the villagers in the laying out of the town, and the sanitary system is almost perfect. In addition to the house garden, open spaces or parks have been laid out so that there can never be any danger of increasing the den-



HOUSES AT HOLLY GROVE

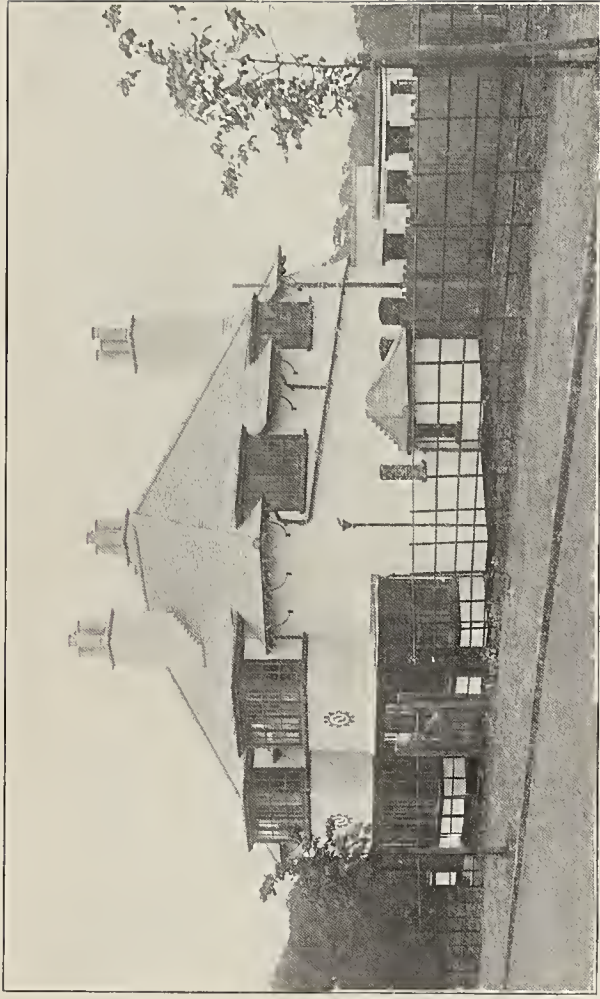


HOUSES ON ELM ROAD



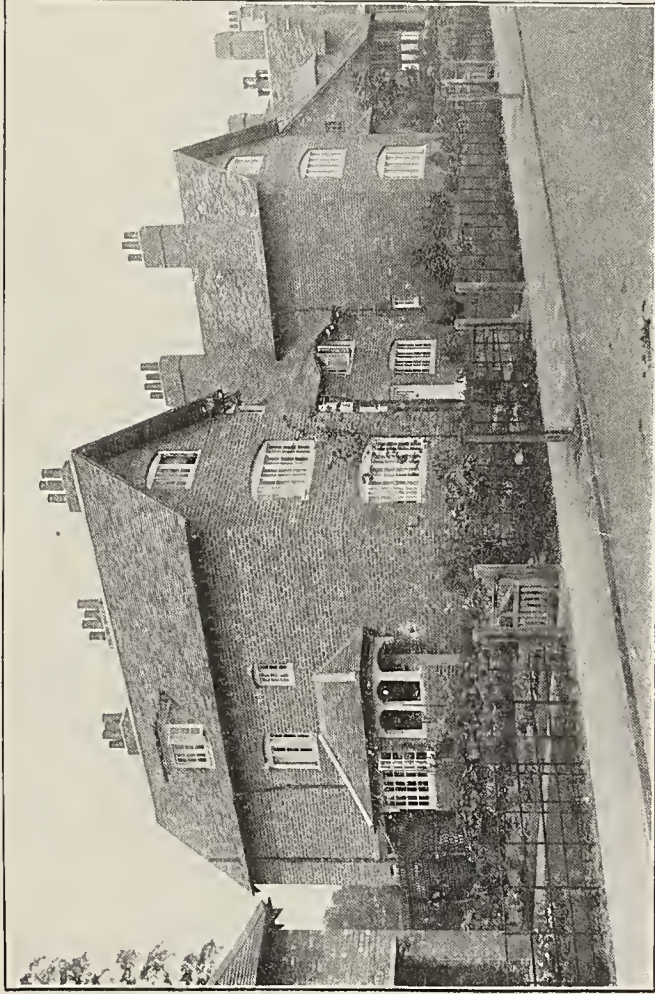
Cottages

Linden Road



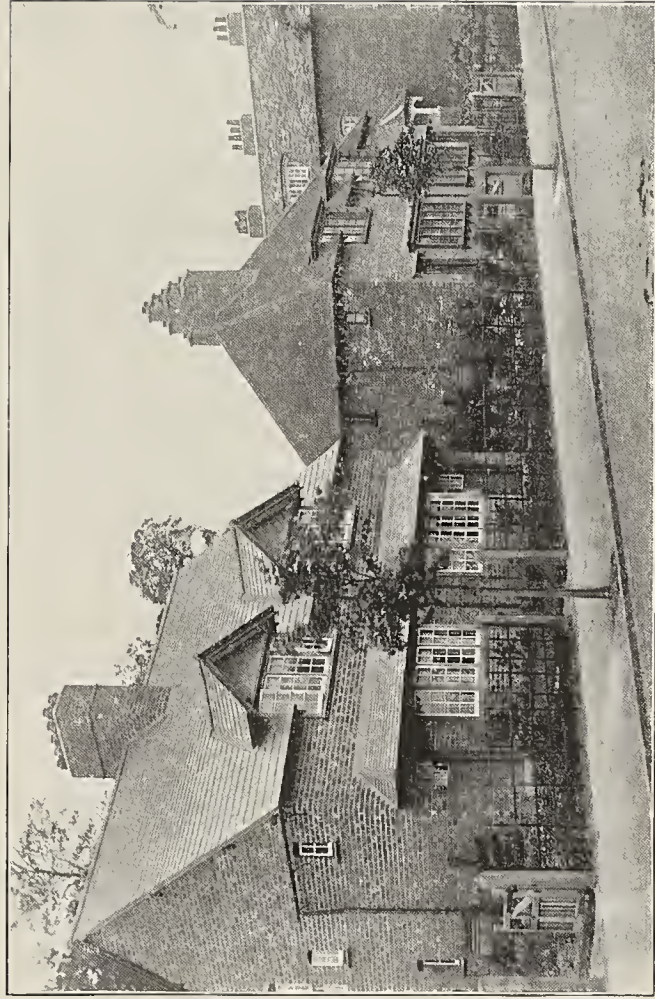
Two Cottages

Acacia Road



Four Cottages

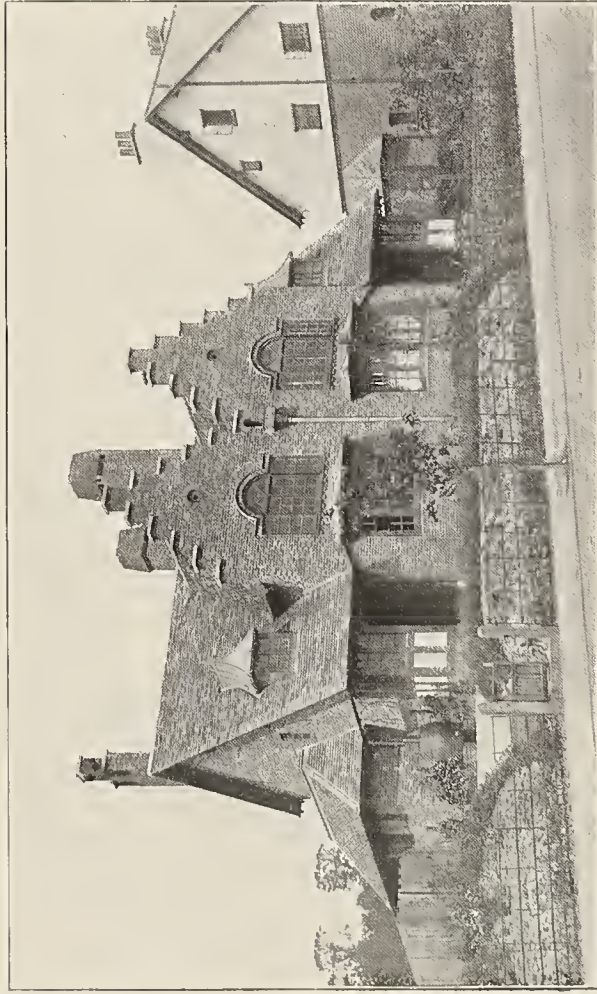
Sycamore Road



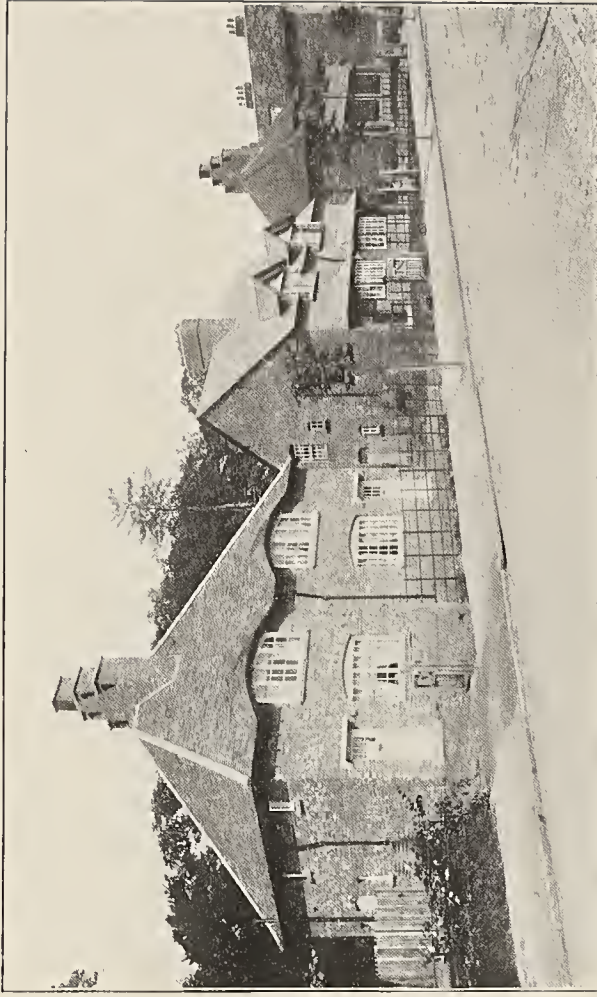
Four Cottages

Sycamore Road

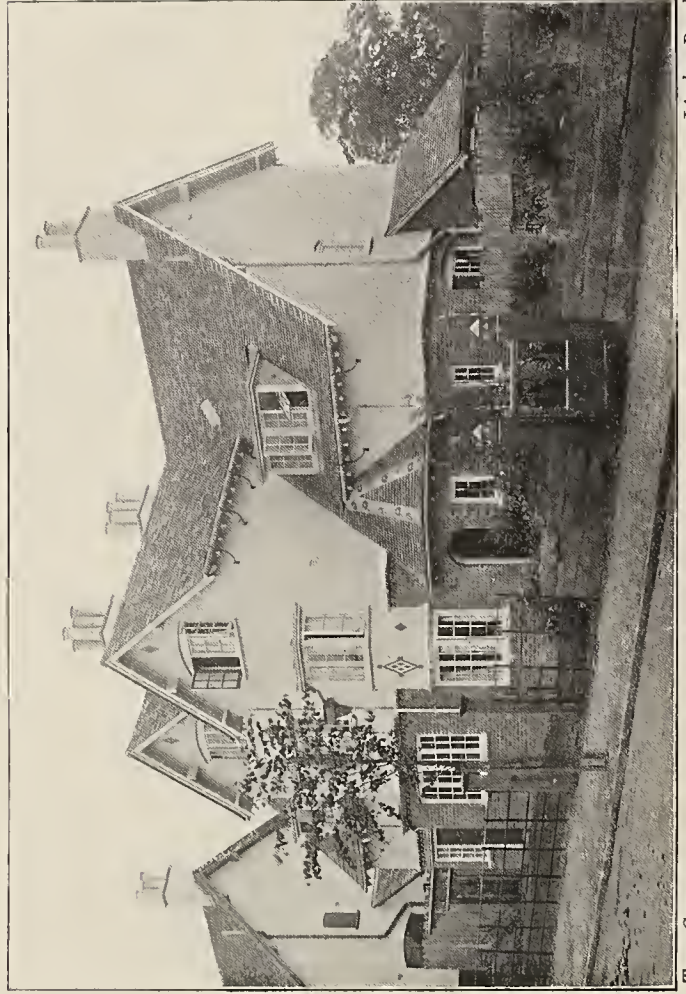
NEW COTTAGES AT BOURNVILLE—DESIGNED BY W. ALEX. HARVEY



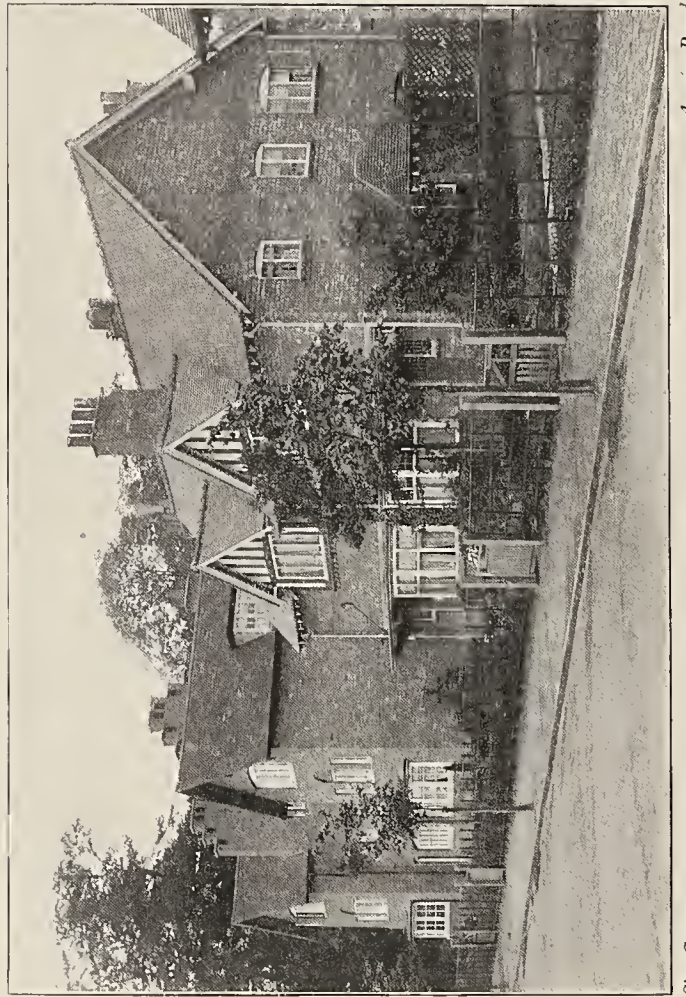
Cottages



Sycamore Road



Two Cottages



Acacia Road

Six Cottages

NEW COTTAGES AT BOURNVILLE—DESIGNED BY W. ALEX. HARVEY

House and Garden

sity of the population over the area on which the buildings have been erected.

Each house has a garden space of about six hundred square yards so laid out that when a tenant takes a new cottage, he finds the garden already prepared for him. At the rear ends of these spaces are planted fruit and shade trees, affording pleasant screens from the eyes of inquisitive neighbors. The farm products raised in these gardens yield a good return to the cultivators, fully supplying their tables with vegetables. Besides these home gardens there are about two hundred allotments that are in great demand for vegetable and fruit raising for the nearby markets which the city of Birmingham affords. Two professional gardeners with numerous assistants have charge of the public walks, parks and public recreation grounds, and give of their knowledge freely for the benefit of the tenants.

The village is served by the city of Birmingham with gas, water and sewers; and

the taxes for this, including water, amount to about five shillings three pence per pound on the rental. The settlement, it should be said, is not reserved for those only employed by the Messrs. Cadbury, and as a matter of fact less than half the householders are connected with the Cadbury works.

Provisions were made in the Deed of Foundation of Bournville for keeping permanent the suburban character of the village, preventing at all times objectionable crowding of houses, or the establishing of such shops as would cause wastefully keen compe-

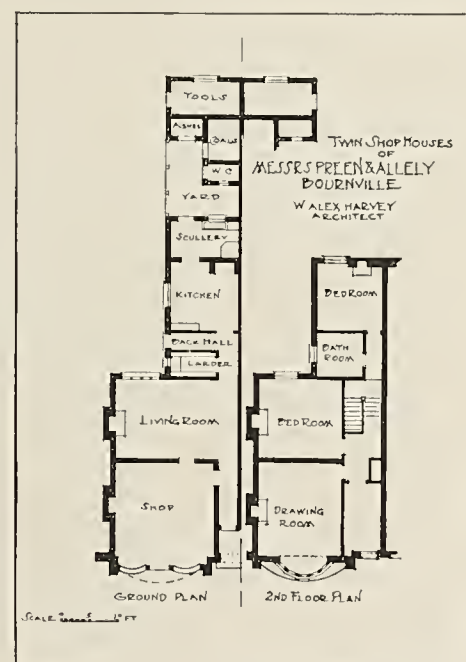


RETAIL STORES with dwellings above them

MARYVALE ROAD



RETAIL STORES with dwellings above them



MARYVALE ROAD

tition among the tradesmen. It was decreed that the houses occupy only one-fourth of the sites, the remaining portions to be used as gardens or open spaces. Any part of the Trust property may be used for shops, factories, etc., but no factory can occupy more than one-fifteenth of the total area of the estate upon which it may be built. Bournville has therefore many small parks scattered here and there; and following everywhere the natural undulations of the well-wooded ground, rise houses that are as picturesque as their surroundings, never wearying the eye with one monotonous style of architecture. The village butcher shop is an object lesson teaching that commercial architecture may possess distinction; the post-office is a picture; and "Ye Olde Village Inne" is an artistic abode of peace and comfort.

The clause relating to the sale of intoxicating liquors provides that no building may be used for its sale without the unanimous consent of the Trustees. The latter may impose such restrictions as they see fit.

That Mr. Cadbury has succeeded in his experiments there can be no doubt. He has established an ideal town, a place that workingmen love to call home, because they in a



THE VILLAGE INN

BOURNVILLE

sense possess it, and because it embodies all that makes life worth living to them. Nor can too much credit be given to Mr. W. Alexander Harvey, the architect, who has given his best efforts to bring to the town an architectural excellence far above the average and unequaled by any village in the world. Like all things that succeed, our goal is set one step higher when something great is done.

Not only are such men as Mr. Cadbury working for the good of the present generation of their fellows, but for the great good of those yet unborn. As the years go on, and

healthful and happy towns spring up throughout the civilized world, a fine people, who live well, act well, and are well, will be the monument to the memories of the noble men who spent their energy, their time and their money that slums might cease to exist.



INTERIOR OF THE INN AT BOURNVILLE

NOTES AND REVIEWS

THE people of Washington are disturbed and disappointed by the decision of the Pennsylvania and the Baltimore and Ohio Railroads to use "white granite" as the material of the new terminal station instead of white marble. That the act authorizing the building contained no condition that marble should be used, that the district authorities never had a definite understanding with the railroad company upon this point, is one of many instances in which the control exerted by local bodies over the corporations they present with franchises is theoretical only. The bill was doubtless drawn up with the belief that the railroad would regard the recommendation of white marble for future buildings which the Senate's Park Commission made in its report upon the plan of the city early last year, and to which no dissent has been heard.

Mr. Burnham, the architect of the new station, was the chairman of this commission, and gave his approval to the material mentioned as well as to the style of the buildings which were to distinguish the new Washington. The recommendation of classic architecture he has followed in his design for the station, and it is probably no choice of his that granite should now be substituted for marble in this the building of greatest public importance to be erected since the well-known plan for the improvement of the city was made. Rather is it a decision of the railroad company whose head has lately issued a general order for the retrenchment of expenditures. A saving of \$300,000, it is claimed, can be made by the change of material, and the citizens of the Capital are fearful lest their station should not cost so great a sum as the terminal bill requires (\$4,000,000), and in view of which they have made liberal concessions of land and money.

While there can be little doubt that white marble is to be preferred for esthetic reasons to any other stone, we fail to see the disastrous results of substituting a very light-colored and equally serviceable stone for

it. Judging from the press of the city, local disappointment seems to concentrate upon the probability of the building falling below the announced figure of cost. It is here that local sentiment magnifies a detail. To condition expense alone is but a crude method of authorizing a building; and some day, perhaps, a better means will be discovered. Of far greater importance are the design, the practical adequacy, the accessibility and the general effect of the building. At the hands of Mr. Burnham the new terminal is likely to possess all of these and to possess them to a degree never before equalled. Suppose the wall should not be faced with marble, that the building should differ by a slight change of tone from the Capitol or from other buildings of the National or District Government, is it a great misfortune that the vestibule to the city should be a degree less brilliant than the polished monuments within? The station is, after all, a semi-private structure; its function differs from that of others: why should not its material indicate this difference, so long as it does not produce a harsh contrast?

Vain regrets at this minor change in the station plans may be spared; and instead, we may regard the beneficent results which will flow from the planning of this improvement upon the broad scale and upon substantially the same site as that recommended by the Park Commission in 1902. It will be a departure from other railway terminals of the country, inasmuch as the surroundings have been considered almost to the extent of the building itself,—such a focus of travel requiring the accommodation of crowds outside the station as well as within. The people of Washington are to be congratulated upon having for themselves and their visitors a station which they proudly and justly describe as "the greatest in the world." With the completion of the work we believe the effect upon other cities will be marked and immediate. The building will truly be great in the scale of its accommodations;

but after all, the South and the West, whose travel flows through Washington, must grow apace and for long before those accommodations will be used to the full more than once in four years. In the meantime other cities, and among them those having a greater permanent population than Washington, are to learn from that city the advantages of placing their depots at the proper point with regard to radiating streets, to surround them with spacious approaches, to make them within commodious, complete and easy of operation—in a word, to ennoble the railway terminal, which is in fact the modern gateway to the city.

The book by Harry W. Desmond and Herbert Croly, which has been published by the Appletons under the title of "STATELY HOMES IN AMERICA,"¹ contains very many full-page half-tones selected from the recent numbers of our contemporary *The Architectural Record*. The number of these illustrations would seem to be about a hundred and fifty; and there are perhaps thirty important houses which are illustrated more or less perfectly by them—some receiving five illustrations each, one having even seven interior views devoted to it—others coming off with two or even one. Thus the new Carnegie house is given only as to its exterior, and that from the southwest only; but this may be accounted for by the very recent construction of that building, which may be supposed to lack something as yet of its completeness within. On the other hand Mr. Poor's house, also in New York, has no architectural exterior at all, either in these pages or in its own proper individuality, being only a congeries of plain old brown-stone houses remade within; and this house shows even in its interior rather an accumulation of furniture than a matured architectural composition. The reader will readily see that there is here a gathering of architectural designs of many sorts.

The text, which occupies 532 pages of open and very handsome printing, is divided into eight chapters with titles explaining their

contents. They deal with the Colonial Residence, the Transitional Dwelling, the Modern Residence, and also and in the first place an article about the "Men Who Build Fine Houses." It is evident that this essay, last named but first in order, would have to do with the generic character of the American millionaire as such. And this is a very well conducted piece of social observation. It is a curious question to ask one's self, whether the judgment of people a hundred years hence upon this subject will agree somewhat closely with the opinions of today, as expressed here; whether the notables as history records them will be those the most in the public eye today; but it is evident that most of our readers and the greater number of persons belonging to the class from which our readers are drawn will agree with this summing up in its general tendency, if not in all of its details.

Our own attention is called very forcibly to the chapters concerning the "Transitional Dwelling." Everyone who looks back to the years between 1840 and 1870 will recall, or will have observed, the extraordinary dullness, triviality and absence of intelligence in the dwelling houses of that epoch. In city and country alike, they are nothing, architecturally speaking. Now it has been found always very difficult to put into words the exact nature of that vague and vapid method of design. For this reason we are the more pleased to find in these two chapters a very nearly successful attempt to express the inexpressible—for what must be so difficult to explain as the absence of all character? It has not been found practicable to illustrate these two chapters, for the pictures scattered through them from pages 97 to 210 have nothing to do with the text. It has been found that pictures of those houses were insufferable: and there is one exception only to the statement that no illustration was available. The three views of the interior of the Stewart house really do illustrate the subject of the American transitional epoch; for, although this Stewart house is mentioned in chapter V, it is not there that it really belongs. It is a building of the very bad period of the civil war; and it has no right to a place among "modern" houses except through its mere bigness and cost.

¹ "Stately Homes in America, from Colonial Times to the Present Day," by Harry W. Desmond and Herbert Croly. 532 pp., small quarto, profusely illustrated. New York, D. Appleton & Co., 1903. Price, \$7.50, net.

Detailed criticism upon designs shown in the plates is not to be expected in such a book as this. The discussion of their general character with a summary mention of one after another is to be found chiefly in the chapters which deal with the exterior and interior of the modern residence. These are judicious and even sagacious remarks; but they have to be remarks only—it is not proposed in this volume to criticise in detail the work of any artist or the private possessions of any house owner.

It is fortunate for those who value architectural publications that the tenets of the architect's profession in England do not forbid a member to publish a book of his own executed designs. There are few men whose work is more individual and interesting than is that of Ernest Newton. The little book of houses he published thirteen years ago has had a perceptible influence upon a young generation of American architects whose attention has been given chiefly to the building of dwellings; and the new "*BOOK OF COUNTRY HOUSES*"¹ he has just brought out under the imprint of Mr. Batsford is likely to be of even greater value. It is larger than its predecessor and contains nineteen examples of houses illustrated by means of photographs and line drawings. There is considerable variety in the size of the houses and the extent of accommodation they afford, for the collection extends from the compact little cottage measuring about 30x60 feet to the spacious mansion whose plan consists of the rambling and very English agglomeration of separate parts, any one of which might in itself be developed into one of the aforesaid cottages. "Our house-building ought to develop naturally," says Mr. Newton in condemning what he calls "freak architecture" and aiming a shaft at the "new art" dwellings of Germany. And we see in these latest houses, as in all his others, a great reverence for the English prototype. In occasional cases that prototype has not been of a very imaginative kind; and in spite of the restraint with which he has

dealt with it, his own individuality clothes all of the new work with well-matched proportions, the control of delicate detail, the well-studied forms of bays and of gables producing the happiest of skylines, and above all in the absolute mastery of the use of materials. Mr. Newton has no greater accomplishment than this; and whether he build in the north or the south of his island, in flat or in hill country, in the soft and mature effects he obtains by a few of the commonest materials lies the preeminent charm of his work. In the plans of most of the houses picturesqueness has been preferred to symmetry, and in all of them axial relations giving long vistas through several rooms or out into the gardens have been set at naught. There is reason, doubtless, why the author ignores such things which we—influenced by classic and French teaching—regard as all important. Mr. Newton is not a theorist, and he suits his houses to the habits of life of his own country. There no fault is found with the absolute separation of rooms so that each may be entered only from the hall. This lack of communication (always amusing to Americans) extends so far that food must invariably be carried from the pantry across a hall in the serving of meals. Neither do the English seriously object to the inside and the outside of the house failing to explain each other; nor do they require in summer, as we do, the draughts of air through rooms, nor provision for sitting out of doors. This brings us to the subject of the gardens, which we cannot forgive Mr. Newton for so slighting in his book. All of the houses have the admirable quality of fitting well into their surroundings, and the garden is indicated as the invariable accompaniment. But this is done only in a fragmentary way in the perspective drawings and by no suggestion whatever upon the plans. By his failure to carry his art beyond his houses and to suggest complete schemes for beautifying their surroundings we must reluctantly conclude that this architect prefers always to concentrate his powers upon his buildings and, if he treat the ground at all, to do so as a separate work. Whether from such a course or not, it cannot be denied that Mr. Newton has realized in his strictly architectural work a nearly perfect quality

¹ "*A Book of Country Houses*," by Ernest Newton, Architect. Folio 11x14 inches, containing 62 plates and descriptive notes. London, B. T. Batsford; New York, John Lane. 1903. Price, \$7.50 net.

of modern dwelling, which is entirely suited to its land and whose dignity and genteel mien will survive any waves of architectural vogue.

"INTARSIA AND MARQUETRY,"¹ by F. Hamilton Jackson, one of a series of "Handbooks for the Designer and Craftsman," is a volume in which the author has arranged a quantity of valuable historic information which throws considerable light not only upon these processes but upon mediæval craftsmanship generally. Detailed information upon the personal career of workers during the "golden age" of the art reminds the reader that these characters were themselves but human, that they—as do their descendants—occasionally worked for gold instead of love and enlivened otherwise monotonous days by squabbling over commissions or haggling over payments for the panels or choir seats of this or that cathedral. The author assumes an elemental knowledge of the subject upon the part of the reader, and his words are therefore of greater value to an experienced craftsman than to a beginner. Following upon a hundred pages of "historic notes" are chapters devoted to the processes of marquetry and to a collection of workshop receipts. The author's own remarks upon the limitations and capabilities of the art are likely to be of interest to the inlayer of today who can lodge no complaint against a treatment so largely historical of an art whose best achievement lies altogether in the past. Accompanying the text are numerous illustrations which do full justice to the beautiful and simple arabesques of the early Renaissance, in which an enrichment was aimed at by means of surfaces alone. On the other hand, an attempt is made to show the later elaboration by means of staining and tooling the separate inset pieces. But this is not to be adequately reproduced by any process of illustration, a circumstance to be deplored from a historical point of view,

but it inflicts little loss to an art which gains its best effects by the varied and decorative arrangement of simple materials rather than the enrichment of those materials themselves.

"THE CARE OF A HOUSE,"² by T. M. Clark, instructs the reader in the manner in which dwelling houses are built, the ills that they are heir to and how to guard against and correct those ills. It is directed chiefly at those persons who are specially responsible for the care and maintenance of buildings; and since almost everyone holds this responsibility over at least his own home, the usefulness of the book is extended to all those who, when annoyed by occurrences exciting both temper and humor, have the inclination to enquire into the causes of household inconveniences rather than to call helplessly for plumber, roofer or carpenter and to lay the whole case blindly in his hands. Not only does the author give the benefit of his authoritative experience to the subject of structural peculiarities of the house, but he explains in a non-technical way the nature of modern materials and the care and attention they require. Here the housekeeper herself will find many things explained, while the hints contained in the chapter on "keeping a house in repair" would, if regarded, mean a saving of actual dollars to owners and also to occupants of houses.

BOOKS RECEIVED.

"An Historical Guide to French Interiors, Furniture, Decoration, Woodwork and Allied Arts During the Seventeenth, Eighteenth and Nineteenth Centuries," by Thomas A. Strange. 400 pp., quarto, with text and numerous illustrations. Imported by Charles Scribner's Sons, New York. Price, \$5.00 net.

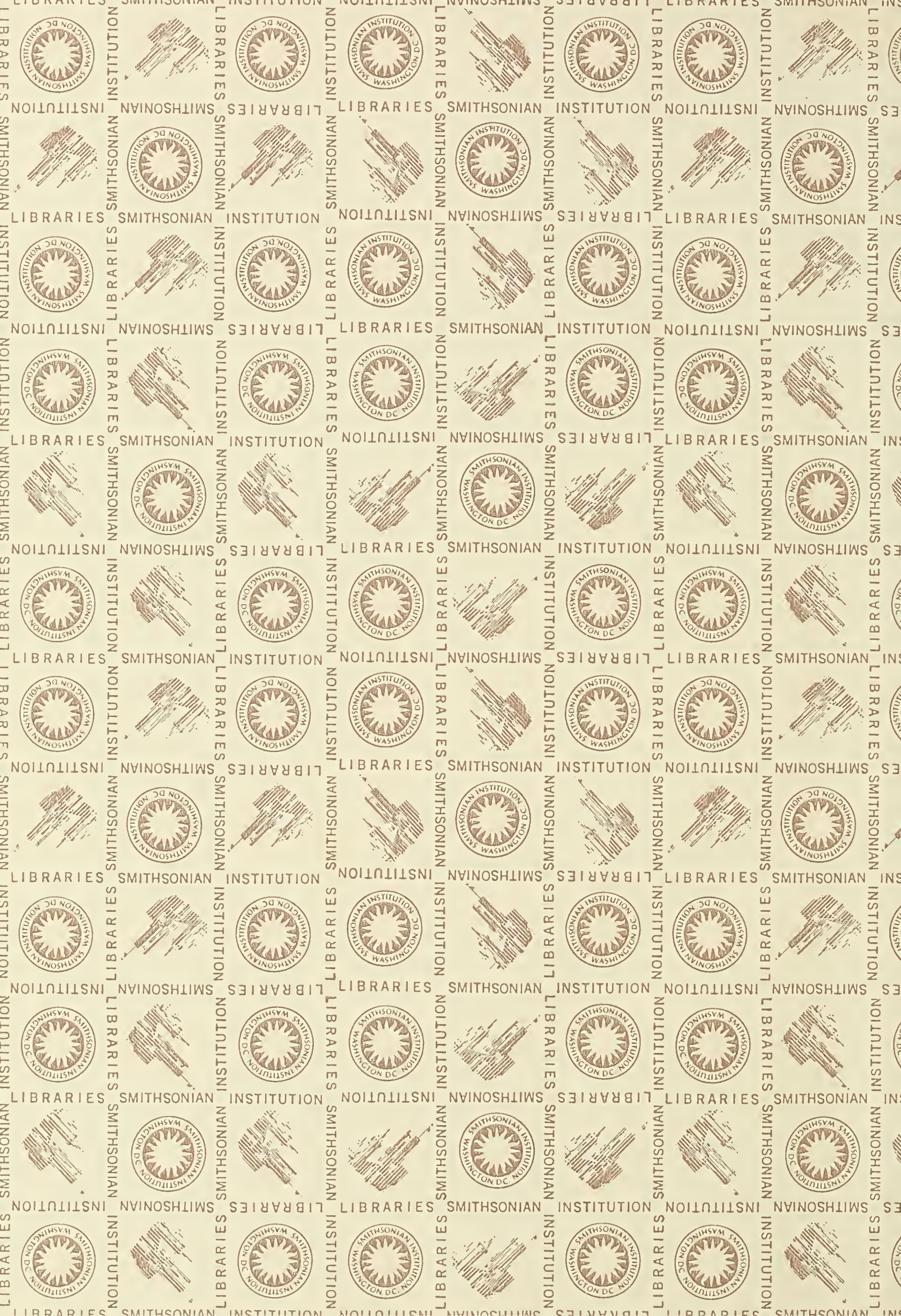
"Sweet Violets and Pansies, and Violets from Mountain and Plain," written by several authorities and edited by E. T. Cook. 100 pp., octavo, with illustrations in line and half-tone. London, The Country Life Library, 1903. Imported by Charles Scribner's Sons, New York. Price, \$1.25 net.

"Masters of English Landscape Painting," Cotman, Cox and DeWint. Edited by Charles Holme. Letter-press by Lawrence Binyon, A. L. Baldry and Walter Shaw Sparrow. Quarto with many illustrations in half-tone and color. Special number of "The International Studio," 1903. Price, \$2.00 net.

"The Art Album," a quarto containing 100 lithographic illustrations in various effects of color, selected from "The International Studio," 1903. Price, \$5.00 net.

¹ "Intarsia and Marquetry," by F. Hamilton Jackson. 152 pages; 12mo; with illustrations from photographs and from drawings and tracings by the author. Imported by Charles Scribner's Sons, New York, 1903. Price, \$2.00 net.

² "The Care of a House," by T. M. Clark. 283 pp., 12 mo., illustrated with diagrams. New York and London, Macmillans, 1903. Price, \$1.50 net.





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